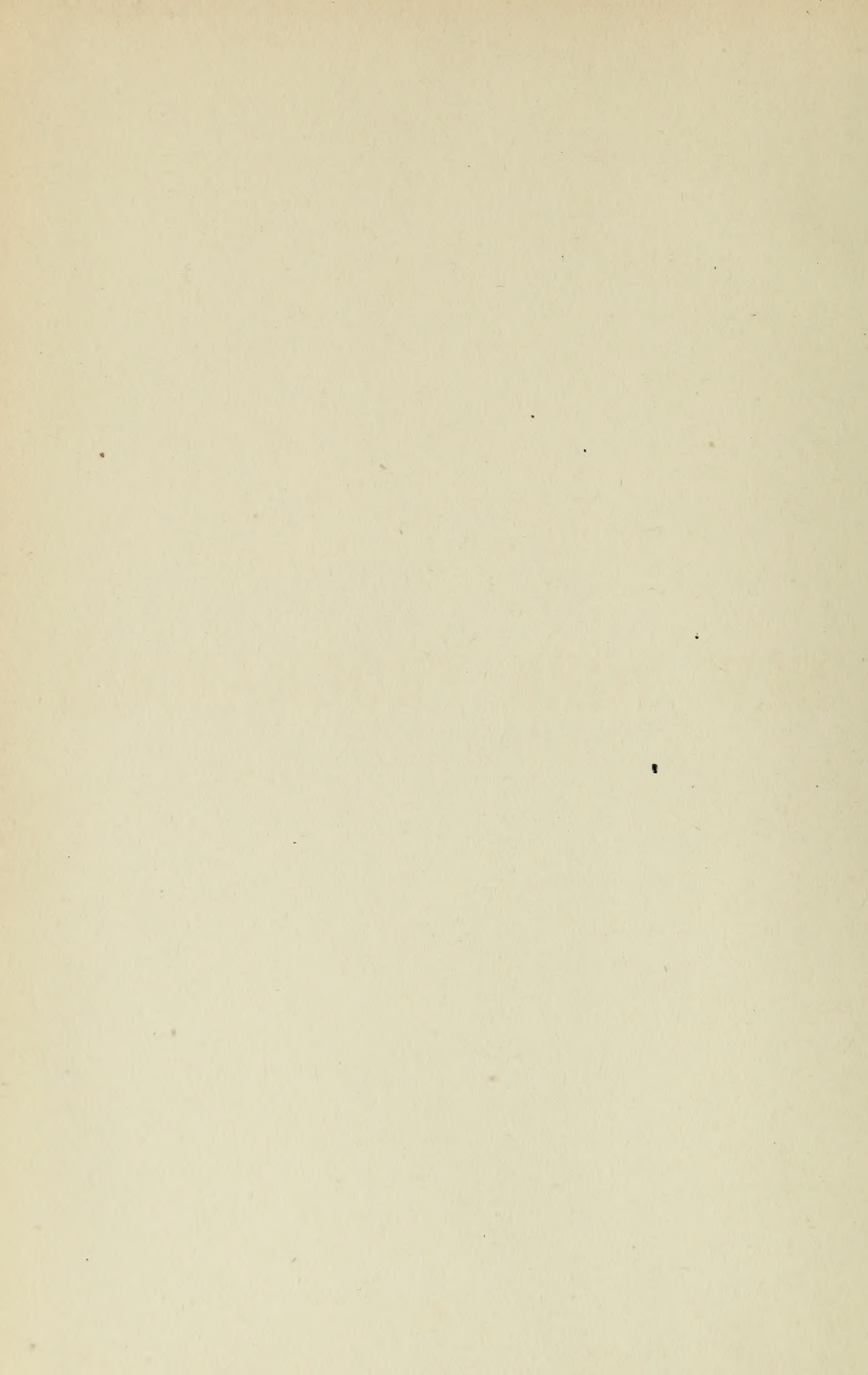


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NEW YORK PROGRAMMES

CARNEGIE HALL

NEW YORK

Thursday Evening, November 30, at 8.15
Saturday Afternoon, December 2, at 2.30



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FORTY-SECOND
SEASON
1922-1923



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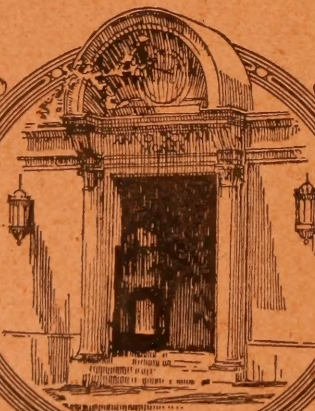


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FORTY-SECOND SEASON 1922-1923

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PIERRE MONTEUX, Conductor

Programmes of the
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THURSDAY EVENING, NOVEMBER 30, at 8.15
AND THE
FIRST MATINEE
SATURDAY AFTERNOON, DECEMBER 2, at 2.30

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

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OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, L.

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Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA:

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

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Forty-second Season, 1922-1923

PIERRE MONTEUX, Conductor

FIRST CONCERT

THURSDAY EVENING, NOVEMBER 30

AT 8.15

PROGRAMME

Berlioz . . . Fantastic Symphony, No. 1 in C. major, Op. 16 A

I. Dreams, Passions.

Largo; Allegro agitato e appassionato assai.

II. A Ball.

Waltz: Allegro non troppo.

III. Scene in the Meadows.

Adagio.

IV. March to the Scaffold.

Allegretto non troppo.

V. A Witches' Sabbath.

Larghetto; Allegro.

Griffes { "Clouds"
"The White Peacock," Op. 7, No. 1

Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis
for Double Stringed Orchestra

Glazounov . . . "Stenka Razin," Symphonic Poem, Op. 13

There will be an intermission of ten minutes after the symphony

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FANTASTIC SYMPHONY, No. 1 IN C MAJOR, OP. 16A, HECTOR BERLIOZ

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I. DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II. A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III. SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V. WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival. . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert.

*The translation into English of this preface is by William Foster Apthorp.

... the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene."

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression."

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by M. Tiersot in the *Ménestrel* of July 10, 1904 (p. 219).

* *

The woman that inspired the music and was bitterly assailed in the letter of 1830 sent to Humbert Ferrand with the proposed programme was Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800.* She was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music. His rhapsodic letters to Ferrand show his flaming passion. When scandalous stories about her reached him he vowed vengeance. She would be the woman at the witches' Sabbath in his Symphony.

Berlioz has told in his *Memoirs* the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and unite to wound me;

*Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms.—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

Scandal had not spared Miss Smithson, but the "frightful truths" about her were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged, he disappeared for two days, wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music.

At last Berlioz, determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome*, and the "Fantastic Symphony" would be performed. Furthermore; Miss Smithson was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year.

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the programme, she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory, some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Musician and play-actress met, and after mutual distrust and re-
crimination there was mutual love. She was poor and in debt; on

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March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

After some years of acute physical as well mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janin sang their requiem in a memorable feuilleton.

Berlioz married Marie Recio early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

* * *

The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor, unknown student at Busseto; César Franck was eight years old; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tchaikovsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED
ORCHESTRA RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585.)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third deck of each group (or in the case of the contrabass by the first player of the second deck) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

"CLOUDS" AND "THE WHITE PEACOCK" . CHARLES TOMLINSON GRIFFES
(Born at Elmira, N.Y., on September 17, 1884; died at New York on April 8, 1920.)

"Clouds," written in 1916, was performed for the first time by the Philadelphia Symphony Orchestra, at Philadelphia, on December 19, 1919. "Bacchanale" (1912) and "Notturmo" (1918) by Griffes were also then performed for the first time.

"The White Peacock" (1915) was also played at this concert in Philadelphia, but it had been performed in June, 1919, at the Rivoli Theatre in New York, with stage setting and action. "The White Peacock" was performed in Boston on March 27, 1922, at an entertainment by the Adolph Bolm Ballet Intime at the Shubert Theatre for the rebuilding of the Municipal School of Music in Rheims. Enid Brunova mimed the Peacock. The orchestra was led by Carlos Salzedo.



"CLOUDS"

This little piece is scored for piccolo, three flutes, three oboes (one interchangeable with English horn), two clarinets, bass clarinet, three bassoons, four horns, celesta, tam-tam, two harps, and the usual strings.

The piece was inspired by the poem "Clouds (Agro Romano)" in William Sharp's "Sospiri di Roma" (1891). The poet speaks of the clouds suggesting a city "with spires of amber and golden domes, wide streets of topaz and amethyst ways: Far o'er the pale blue waste, oft purple shadowed, of the Agro Romano." There the winds are soft, there rainbows trail up through the sunlight. The mountainous glories move superbly and crumble slowly.

Beautiful, beautiful,
The City of Cloud,
In splendor ruinous,
With golden domes.
And spires of amber,
Built superbly
In the heights of heaven.

"THE WHITE PEACOCK"

This piece has the opus number 7, No. 1. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, three trumpets, two trombones, kettledrums, tam-tam, celesta, two harps, and the usual strings.

"The White Peacock" was suggested by Sharp's poem of the same name in "Sospiri di Roma." A garden is pictured, flooded with sunlight, rich in pomegranates, oleanders, magnolia, honey-flowers, cream-white poppies, white violets. Here

Cream-white and soft as the breasts of a girl,
Moves the White Peacock, as though through the noontide
A dream of the moonlight were real for a moment.
Dim on the beautiful fan that he spreadeth,
Foldeth and spreadeth abroad in the sunlight,
Dim on the cream-white are blue adumbrations,
Shadows so pale in their delicate blueness
That visions they seem as of vanishing violets,
The fragrant white violets veined with azure,
Pale, pale as the breath of blue smoke in far woodlands.
Here, as the breath, as the soul of this beauty,
White as a cloud through the heats of the noontide
Moves the White Peacock.

These pieces were originally for the pianoforte: "Roman Sketches," Op. 7.

"STENKA RAZIN," SYMPHONIC POEM FOR FULL ORCHESTRA, OP. 13

ALEXANDER GLAZOUNOV

(Born at Petrograd, July 29, 1865; now living at Petrograd.)

"Stenka Razin" was composed at Petrograd in 1885. Dedicated "to the memory of Alexander Borodin," it is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, four kettledrums, bass drum, cymbals, tam-tam, harp, and strings. The composer conducted the symphonic poem at a concert of Russian music at the Trocadéro, Paris, on June 22, 1889,—the year of a World's Exposition there.

"Stenka Razin" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified.

This Razin was a Cossack, who long ago ruled the Volga, led an insurrection, took Astrakan, devastated provinces; at last, a prisoner, he was broken on the wheel in the reign of the Tsar Alexis, 1672.

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman Stenka, who at the head of his savage band ran up and down the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:—

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razin.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuff with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Atamán. . . .
A Persian princess, taken captive by Stenka Razin.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:—

" 'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I—
I was drowned in Mother Volga.'

"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:—

" 'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. To-day I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

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PROGRAMME

Brahms Symphony No. 4 in E minor, Op. 98
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Honegger Horace Victorieux, Symphonie Mimée

Strauss Tone Poem, "Thus Spake Zarathustra"
(freely after Friedrich Nietzsche), Op. 30

There will be an intermission of ten minutes after the symphony

SYMPHONY IN E MINOR, OP. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might

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produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet an-

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other; one more acknowledgment from the master; and Brahms and his Vienna had parted forever.”*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. "I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them."

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as

*Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.



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the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his p. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, *Allegro giocoso*, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with *Finale*, an artfully contrived Ciaccona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciaccona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a *Più allegro* for the close."

"HORACE VICTORIEUX," MIMED SYMPHONY . . ARTHUR HONEGGER
(Born at Havre, France, on March 10, 1892; living at Paris.)

"Horatius, Victor" was composed at Paris, December, 1920–February, 1921. It was performed for the first time at Geneva, Switzerland, on November 2, 1921, by the Orchestre Romand, conducted by Ernest Ansermet. After a performance at Lausanne, the piece was played at Koussevitsky's concert at the Paris Opera House on November 14, 1921; in London at Ursula Greville's concert on December 16, 1921, when the orchestra was led by Mr. Ansermet.

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba,

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—ED.



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kettledrums, snare drum, bass drum, cymbals, tam-tam, rattle, harp, and strings.

The piece was written as a ballet for the stage, with scenery and costumes designed by the late G. P. Fauconnet. The story is the old legend of the three Horatii and the three Curiatii, who were chosen to decide the strife between the Romans and the Albans. We quote from an anonymous and curious translation of Livy published at London in 1686:—

“The Signal was given, and the three young men on each side fell fiercely to it, with a courage and fury of two great Armies: nor were they concerned, either one or t’other for their own particular danger, but publick Empire and slavery possessed their minds. . . . Soon after when they came to grappling, and shewed not only agility of body and their dexterity in handling their Arms, but blood and wounds, two of the Romans fell down dead one over the other, having wounded the three Albans, at whose fall, the Alban Army gave a great shout for joy; which made the Roman legions despair, and yet they were extremely concerned for that one single Person, who was encompassed by the three Curiatii. . . . To divide the Combat he pretended to fly. . . . Looking back, he saw them pursue him a good way behind, but one of them not far from him: and therefore he returned and set upon him very severely.” Horatius disposed in like manner of the second. “The double victory which he had gained made him fit and eager to engage in a third encounter. While the Alban who was tired with his wounds had run so far, that he could hardly crawl, and was in a manner conquered by seeing his Brethren slain before him was exposed to a victorious Enemy; nor was that Duel any difficulty at all to him. Wherefore the Roman exulting cried out, ‘I have sent two of these Brethren to Hell, already; and will now send the third who is the cause of this war, that the Romans may bear Rule over the Albans.’ With that the Alban being scarce able to support his arms, he ran him into the Throat, and rifled him when he was down.”

Horatius in triumph was met near the gate called Porta Capena by a Virgin his sister who was betrothed to one of the Curiatii; she throwing her Lovers robe upon her Brothers shoulders, when she herself had wrought, she let loose her hair, and in a mournful tone, called out upon the name of her dead Sweet-Heart. The moan which his Sister made much moved the generous Youth, even amidst his Victories, and all that publick joy. He therefore drew his Sword, and chiding her, ran the Maid through: “Get you gone (said he) with your untimely amour to your Lover; you, that have forgot your Brothers that are dead, nor care for him that is alive, but with him and them neglect your Country too; and so may every Maid be served that is a Roman, and weeps for the death of an Enemy.” That seemed a cruel act, both to the Senate and the People, but his fresh desert did somewhat lessen the fact.

Horatius was condemned to death, but his father declared that she was justly slain; he showed the spoils of the Curiatii and appealed to the people. So Horatius was spared, after there were propitiatory sacrifices, and he had passed under a gallows, “as Soldiers do when they are sold for Slaves.”

Honegger’s composition is divided into these connected episodes corresponding to the action:—

(1) Camilla and Curiatius. (2) Entrance of the Horatii. (3) Entrance of the crowd preceding the heralds. (4) Announcement and preparations for the combat. (5) The combat. (6) Triumph of Horatius. (7) The lamentation and imprecations of Camilla. (8) The murder of Camilla.

* * *

Honegger, born of Swiss parents, first studied music at Zurich. Going to Paris, he studied the violin with Capet. At the Paris Conservatory he studied composition with Gedalge and Widor; orchestration with d’Indy. He became one of “the Six,” having for co-mates, Georges Auric, Louis Durey (who is now an outsider), Darius Milhaud, Francis Poulenc and Germaine Tailleferre. It has been said of the Six: “They have no set principles to which all of them subscribe save that which

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permits each of them to seek salvation in his or her own way. One might say that they have accepted the constitution of a certain kingdom invented by Pierre Louÿs, whose code of laws contained only two statutes: (1) Do your neighbor no injury; (2) that being thoroughly understood, do whatever you please. . . . They do not undertake to disregard all the established rules and conventions of musical composition, but each of them follows his own inclination in accepting or rejecting them." Milhaud says that Honegger is the offspring of German romanticism. While others in Gedalge's class were interested in "Pelleas and Melisande" and "Boris Godunov," Honegger studied the works of Strauss, Reger, Schönberg, while among the French composers he was drawn towards Florent Schmitt. "Honegger is perhaps one of the last musicians to have felt the spell of Wagner and to have profitably assimilated it."

* *

Among Honegger's works are these:—

"Le dit des jeux du monde," masque; music for double string quartet, double-bass, flute, trumpet, percussion (Théâtre du Vieux Colombier, Paris, December, 1918). First performance of five numbers in concert on January 6, 1921, Golschmann concert.

Music for Max Jacob's "La Mort de St. Alméine," two acts (1919).

Reported in April, 1922, at work on incidental music for André Gide's "Saul," by René Morax. Incidental music.

"Le Roi David," Théâtre du Jorat at Mézières, Switzerland, 1921 (wood-wind, brass, pianoforte, harmonium, and double-bass). Fragments sung by Mme. Schéridan at an S. M. I. concert, Paris, June 2, 1921.

Prelude to "Aglavaine et Sélysette," 1917 (Golschmann concert, Paris, June, 1920).

Chant de Nigamon, 1917 (Pasdeloup concert, Paris, January 3, 1920).

Pastorale d'été. It won the Verley prize of 1,500 francs, by a vote over three competitors, at Paris, on February 17, 1921.

Sonata, violin and pianoforte, No. 1, 1916 (Honegger-Ygouw concert in Paris, April 26, 1922).

Sonata, violin and pianoforte, No. 2, 1919 (concert of the National Society, Paris, February 28, 1920).

Sonata for viola and pianoforte, 1920 (S. M. I. concert, Paris, December 2, 1920).

Sonata for violoncello and pianoforte (National Society concert, Paris, April 23, 1921).

Sonata for two violins.

String quartet (1917).

Rhapsody for two flutes, clarinet, pianoforte.

Pianoforte pieces: Hommage à Ravel (Paris, May 10, 1921), at Léo-Pol Morin's concert; Seven Short Pieces.

Songs: Four Poems; Six Songs from Guillaume Apollinaire's "Alcools"; Three Poems by Jean Cocteau; Souvenirs d'enfance; melodies (text by Laforgue, Dammes, Paul Fort), sung at Paris on April 26, 1922).

Songs with text by Candrars and Everiste.

On April 2, 1921, Honegger conducted at a concert of L'Œuvre Inédite, Paris.

Eva Gauthier sang Honegger's "Cloches" in Boston on January 6, 1922.

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TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDR. NIETZSCHE), OP. 30 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

The full title of this composition is "Also sprach Zarathustra, Ton-dichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Com-position was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1.

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole sym-phonie poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

*
* *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond man.*'" Man is a something that shall be surpassed.

... "What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. ... Beyond-man is the significance of earth. ... I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! ... Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be

*"Overman," or, as George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Ueberschensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a *transition* and a *downfall*. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.”

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, “VON DEN HINTERWELTLERN” (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian “Credo.”)

“Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God’s fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man’s work and man’s madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me.”

The next heading is “VON DER GROSSEN SEHNSUCHT” (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

... “O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to *sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!”

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: “VON DEN FREUDEN UND LEIDENSCHAFTEN” (Of Joys and Passions).

“Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues.”

“GRABLIED” (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

“Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.’ Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still.” . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are* different. We seek different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.' " . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I,

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ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.' "

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!

ONE!

O man, take heed!

TWO!

What saith the deep midnight?

THREE!

'I have slept, I have slept!—

FOUR!

From deep dream I woke to light.

FIVE!

The world is deep.

SIX!

And deeper than the day thought for.

SEVEN!

Deep is its woe,—

EIGHT!

And deeper still than woe—delight.'

NINE!

Saith woe: 'Vanish!'

TEN!

Yet all joy wants eternity.

ELEVEN!

Wants deep, deep eternity!"

TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

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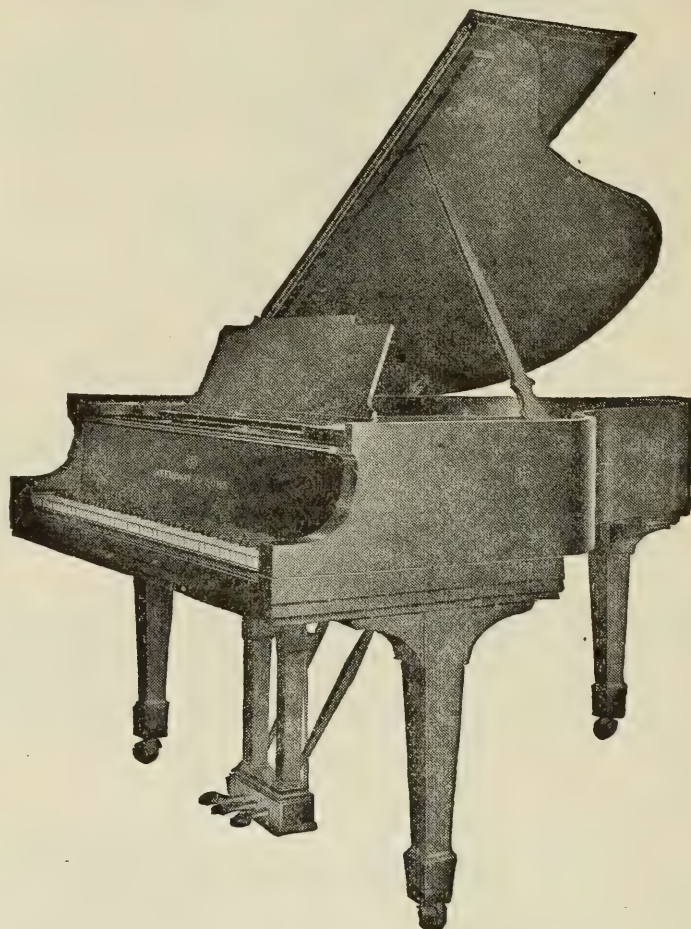
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Mozart Symphony in E-flat major (Koechel No. 543)
I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Bax "November Woods" for Orchestra

Strauss "Don Quixote" (Introduction, Theme with Variations
and Finale): Fantastic Variations on a Theme of
Knightly Character, Op. 35
(Violoncello solo, JEAN BEDETTI, Viola solo, GEORGES FOUREL)

There will be an intermission of ten minutes after Bax's "November Woods"

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SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters. He also gave a concert of his own words at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and

1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

“NOVEMBER WOODS”: SYMPHONIC POEM ARNOLD BAX

(Born at London, November 8, 1883; now living in London.)

"November Woods," composed in 1917, was performed for the first time at a concert of the Hallé Orchestra, Manchester, England, November 18, 1920.

The first performance in the United States was at Chicago by the Chicago Symphony Orchestra on November 3, 1922.

No "programme" is given to the work other than the title. The score calls for piccolo, three flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones and tuba, kettledrums, bass drum, cymbals, Glockenspiel, celesta, two harps, and the usual strings.

A reviewer of the performance at Manchester, writing to the *Musical Times*, said: "It is all to the good when a composer tells you that his work is not to be regarded as objective programme music, but as an impression 'of the dank and stormy ruin of nature in late autumn,' and with these externals there would appear to be linked personal feelings—some affinity with the mood of the Buckinghamshire wood where he conceived the idea of this tone-poem." In an article on Bax, published in 1919, before the first performance, Mr. Edwin Evans wrote in the *Musical Times*: "‘November Woods’ is a picture of storms and driving leaves and the sere and dank atmosphere of autumn. Mingled with this is the mood of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature. The composer himself regards it as his best orchestral work, and the one by which he would elect to be represented if asked to make a choice."

When "November Woods" was first performed in London at a Philharmonic concert, December 16, 1920, the *Daily Telegraph* said:—"The title obviously suggests programme-music, and although the composer, according to the brief analytical notes, would seem to have aimed rather at a reflection of his own mood, as inspired by 'the dank

and stormy ruin of nature in the autumn,' he yet gives us, undeniably, some passages that are sufficiently pictorial to conjure up thoughts of screaming winds and swaying branches; indeed, at one moment, we seemed almost to detect the screech of an owl. If occasionally, in his very rich and closely-woven scoring, the composer does not let us see his autumn woods for the trees—at least without an effort—he never allows his imagination to run riot in an abuse of modern orchestral color or of harmonic freedom, and his work, accordingly, is not of those that proclaim an apparent defiance of form. But it would bear a little compression towards the end."

* * *

Arnold E. Trevor Bax was educated musically at the Royal Academy of Music, London, which he entered in 1900. He studied the piano-forte with Tobias Matthay; composition with Frederick Corder. His first compositions are dated 1903. Leaving the Royal Academy in 1905, he went to Ireland, where he lived in the western region of that country. Later he went to Dublin, and was associated with the writers and the artists of the "Irish Renaissance." In 1910 Bax visited Russia for a short time, and the pianoforte pieces "May Night in the Ukraine," "Gopak," and the remarkable "In a Vodka Shop" were the result. Very few of his larger works have been published, but the undertaking is now at hand.

ORCHESTRAL WORKS: "Into the Twilight" (1908), "In the Faery Hills" (1909); Festival Overture (1909); "Christmas Eve on the Mountains" (1912); Four pieces: "Pensive Twilight," "Dance in the Sun," "From the Mountains of Home," "Dances of Wild Irravel" (1912-13); "Nympholept" (1912); "Spring Fire" (1913); Scherzo (1913); "The Garden of Fand" (1913); Variations for pianoforte and orchestra (1916); In Memoriam (1917), "Tintagel" (1917), "November Woods" (1917). A new symphony is announced for performance in London this season.

CHOIR AND ORCHESTRA: "Fatherland" (1917); "Enchanted Summer" (Shelley's text, 1909).

STAGE MUSIC: Ballets, "Between Dusk and Dawn" (1917. Performed at the Palace Theatre, London); "The Frog Skin" (1918); music for Sir James Barrie's "The Truth about the Russian Dancers" (London Coliseum, March 15, 1920, Tamar Karsavina, dancer, the chief character); "Children's Tales" ("Contes Russes"), Russian Ballet, Covent Garden, June 10, 1920,—music by Liadoff, Dance Prelude and "Lament of the Swan Princess" orchestrated by Bax. The ballet was given before on December 23, 1918—was Bax's orchestration then used? Interlude, "The Slave Girl," for Mme. Karsavina (London Coliseum, November 29, 1920), who describes it as "one of the most brutal and savage pieces of music I have ever heard." The Interlude is for a pianoforte.

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VOICE AND ORCHESTRA: Six poems from "The Bard of the Dimbovitza" (1914-15).

Bax has written a pianoforte concerto; a concerto for the viola, produced at the Philharmonic concert in London, November 17, 1921 (Mr. Tertis, viola), a pianoforte sonata, and many smaller pieces for the pianoforte; also "Moy-Mill, or Happy Plain," for two pianofortes. He has composed over fifty songs, of which "Nereid" and "Whirligig" are dated 1920.

A concert devoted exclusively to Bax's compositions was given November 13, 1922, in Queen's Hall, London, in which John Coates, tenor, Harriet Cohen, pianist, Lionel Tertis, viola, the Oriana Madrigal Society, and an orchestra led by Eugene Goossens, took part.

The programme included "The Garden of Fand" and "Mediterranean" (orchestral arrangement), the concerto for viola and orchestra, the pianoforte sonata No. 2, G major, and smaller pianoforte pieces, carols for chorus, and seven songs.

"DON QUIXOTE" (INTRODUCTION, THEME WITH VARIATIONS, AND FINALE) : FANTASTICAL VARIATIONS ON A THEME OF A KNIGHTLY CHARACTER, OP. 35 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale) : Fantastische Variationen über ein Thema ritterlichen Charakters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich Concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. Strauss conducted his composition on March 18, 1898, at a concert of the Frankfort Museumgesellschaft, when Hugo Becker was the violoncellist. It is said that Becker composed an exceedingly piquant cadenza for violoncello on the Quixote motive for his own enjoyment at home. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel violoncellist.

The work is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, double-bassoon,

*A revised edition, with practically new second and third movements, was performed for the first time in London, on November 22, 1920. The second movement, "The Grey Dancer in the Twilight, a Dance of Death," is said to have been largely influenced by the events of 1915 in the World War. The sonata is in four movements to be played without a break. A sort of an *idée fixe* permeating the work has been utilized in "November Woods." The sonata was performed by Paul Kochanski, violinist, and the composer.

six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). As the story goes, at a music festival in Düsseldorf in 1899 an acquaintance of Strauss complained bitterly before the rehearsal that he had no printed "guide" to "Don Quixote," with which he was unfamiliar. Strauss laughed, and said for his consolation, "Get out! you do not need any." Arthur Hahn wrote a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense."

There is no programme attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

Mr. Max Steinitzer declares in his "Richard Strauss" (Berlin and Leipsic, 1911) that with the exception of some details, as the Wind-mill episode, the music is intelligible and effective as absolute music; that the title is sufficiently explanatory. "The introduction begins immediately with the hero's motive and pictures with constantly increasing liveliness by other themes of knightly and gallant character life as it is mirrored in writings from the beginning of the 17th century. 'Don Quixote, busied in reading romances of chivalry, loses his reason—and determines to go through the world as a wandering knight.'" It is easy to recognize the hero's theme in its variations, because the knight is always represented by the solo violoncello. The character of Sancho Panza is expressed by a theme first given to bass clarinet and tenor tuba, but afterward and to the end by a solo viola.

INTRODUCTION.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those things that he



read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies.”* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work.

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. “In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the knight is concerned, which cloud his brain.” A Penitent enters (muted violas *ff*). Don Quixote’s brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. “The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry.” Don Quixote has decided to be a Knight-errant.

THEME.

“Don Quixote, the knight of the sorrowful countenance; Sancho Panza.” Moderato, D minor, 4-4. The Don Quixote theme is announced by solo violoncello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterwards the solo viola is the characteristic instrument of Sancho.

VARIATION I.

The Knight and the Squire set out on their journey. “In a leisurely manner,” D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

VARIATION II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. “Warlike,” D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of “Ba-a-a-a” (muted brass). Don Quixote charges, and puts the foe to confusion.

VARIATION III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho prefers the easy and comfortable realities of life. At last his master is angry and bids him hold his tongue.

VARIATION IV.

The Adventure with the Penitents. “Somewhat broader,” D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

VARIATION V.

The Knight’s Vigil. “Very slow,” 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea

*Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. II.

answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

VARIATION VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

VARIATION VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

VARIATION VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

VARIATION IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

VARIATION X.

Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle.

The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

FINALE.

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace.

"Tremolos in the strings indicate the first shiver of a deadly fever." The Knight feels his end is near. Through the violoncello he speaks his last words. He remembers his fancies; he recalls the dreams and the ambitions; he realizes that they were all as smoke and vanity; he is, indeed, ready to die.

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PROGRAMME

d'Indy . . . "Wallenstein," Trilogy (after the Dramatic Poem of Schiller), Op. 12

- I. Wallenstein's Camp.
- II. Max and Thekla (The Piccolomini).
- III. The Death of Wallenstein.

Stravinsky . . . Suite No 1, from the Ballet, "Pulcinella" for Small Orchestra (after Pergolesi)

- I. Sinfonia (Ouverture): Allegro moderato.
- II. Serenata: Larghetto.
- III. a. Scherzino.
b. Allegro.
c. Andantino.
d. Allegro.
- IV. Finale (Vivo).

Franck . . . Symphonic Poem: "Les Éolides" ("The Aeolidae")

Liszt . . . "Les Préludes," Symphonic Poem, No. 3 (after Lamartine)

There will be an intermission of ten minutes after d'Indy's "Wallenstein"

“WALLENSTEIN” TRILOGY (AFTER THE DRAMATIC POEM OF SCHILLER)
VINCENT D’INDY

(Born at Paris, March 27, 1852* ; now living in Paris.)

The first work of Vincent d’Indy performed in Paris was his “Ouverture des Piccolomini,” produced at a Padeloup concert, January 25, 1874. This overture, the second part of the “Wallenstein” trilogy, showed, it is said, the marked influence of Schumann. It was afterwards changed materially, thoroughly rewritten.

The “Wallenstein” trilogy was begun in 1873–74. It was completed about 1881. The third movement, “La Mort de Wallenstein,” was first performed at a Padeloup concert (“Concert Populaire”) in Paris, March 14, 1880. The first movement, “Le Camp de Wallenstein,” was first performed at a concert of the National Society, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Padeloup conductor, in Paris. There were performances of this or that movement at the concerts of the National Society in Paris, at Angers, and at Antwerp, but the first performance of the trilogy, complete, was at a Lamoureux concert in Paris, March 4, 1888.

The first performance of the trilogy in the United States was at one of Anton Seidl’s concerts in Steinway Hall, New York, December 1, 1888.

The first performance of the trilogy in Boston was on October 19, 1907, at a concert of the Boston Symphony Orchestra. There was a second performance on December 20, 1918.

When “The Death of Wallenstein” was first performed in Paris, there was an argument, an explanatory programme, for a contemporary reviewer then discussed the possibility of translating into music “Rêves héroïques de gloire et de liberté,” “Trahison,” “Mort,”

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d’Indy’s birth.

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while he admitted d'Indy's success in the sections, "Souvenir de Thecla" and "Triomphe." The score of the trilogy is, without a programme of any sort.

Hugues Imbert's sketch of the trilogy was Englished by Stanley V. Makower as follows:—

"The distinguishing feature of the symphonic music of Vincent d'Indy is that it paints with forcible truth, marvellous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,'* after the slow valse, comes the savage dance with its determined rhythm, the sermon of the Capuchin father given to the bassoon, the theme of Wallenstein energetically illustrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by

*James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unflinching success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry, and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

"Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime."

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the trumpets amid the fortissimi of the orchestra. In all this you will recognize the mastery of the musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama. Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what felicity do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested in the brief introduction by the horns! The third and last episode is the death of Wallenstein. Very dramatic is the opening, in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini' (act ii., scene 6). Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretches from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their centre,—all this can be beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen. After several episodes, an ascending progression of the basses brings back the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the *starry* chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song. Soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments."

* * *

The first movement, "Wallenstein's Camp," Allegro giusto, 3-4,

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is dedicated to Henri Duparc.* It is in the general nature of a scherzo which portrays the camp life and the rude jesting of the soldiery. The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, *allegro moderato*, 3-8. After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme, B minor, *Allegro moderato e giocoso*, 2-4, in a fugal passage.† This section describes the Capuchin's sermon. The monk is mocked and derided by wood-wind instruments; the trumpet parodies the fugue theme, and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets, and trombones announce by a phrase, *Largo e maestoso*, 4-4, the presence of Wallenstein. The monk is at last free, and the scherzo trio, which began with the bassoon theme, is at an end. The Camp motive and the waltz themes are worked out with changes in the instrumentation, and the Wallenstein motive reappears (brass instruments) at the close in the midst of the orchestral storm.

II. "Max and Thekla" ("The Piccolomini"), *Andante, Allegro, Adagio*, E-flat major, B major, G major, E-flat minor, 4-4, is dedi-

*Marie Eugène Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck promoted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. He is now living in Switzerland. His chief works are a symphonic poem, "Lenore" (composed in 1874-75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony concert, December 5, 1896), an orchestral suite, a violoncello sonata (destroyed), a set of waltzes for orchestra (1874) "Aux Etoilers," nocturne for orchestra (1910, performed at a Lamoureux concert, February 26, 1911), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874-78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

† Hermann Kretzschmar, in his analysis of this movement, is reminded of the days of Reinhard Keiser (1674-1739), who wrote quartets, quintets, and sextets for bassoons.

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cated to Jules Padeloup.* There is a short introduction full of bodement, with a rhythmic figure for kettledrums, plaintive wail of violins, and lamentation of the horns. This horn motive is identical with the second section of the Wallenstein motive, which was heard in the first movement.

Max Piccolomini is then characterized by an expressive theme, Andante, E-flat major, 4-4, which is given first to the clarinets and horns, afterwards to the full orchestra. This theme is developed at length. The kettledrums interrupt, but the motive is repeated, and, varied, gains in emotional intensity. Brass and drums hint at the tragic ending, but the tempo changes to Allegro risoluto, and a motive built on the first measure of the Max theme is associated with a dialogued motive for violin and violoncello. The Fate motive of the introduction enters. There is an energetic development of this theme and of that of the Allegro risoluto. This leads to a section in B major, Andante tranquillo. The clarinet, accompanied by tremulous strings, sings a theme that may be named the Thekla or Love motive. This theme is repeated by violas and violoncellos, and it is combined with the theme of Max. The love scene is interrupted by the entrance of Wallenstein's typical motive (brass, maestoso), which is now passionate and disquieted. The Allegro risoluto theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament: her theme now appears in E-flat minor. There is a final recollection of Max (theme for first horn); the end is mourning and desolation.

III. Wallenstein's Death, Très large, Allegro maestoso, B minor, 2-2, is dedicated to Camille Benoît.† "One will listen in vain," says Mr. H. W. Harris, "for any musical description of the great warrior's tragic end. The composer adheres to the programme of Schiller's drama, in which, it will be remembered, the audience is not permitted to witness the assassination of the hero."

There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the move-

*Jules Etienne Padeloup was born at Paris, September 15, 1819. He died at Fontainebleau, August 13, 1887. At the Paris Conservatory he gained the first prize for *solfège* in 1832 and the first prize for pianoforte playing in 1834. He afterwards took lessons of Dourlen and Carafa in composition. As Governor of the Château of St. Cloud he made influential friends, and, discontented with the orchestral leaders who would not produce his works or those of young France, he founded in 1851 the "Society of Young Artists of the Conservatory," of which he was conductor. He produced symphonies by Gounod, Saint-Saëns, Gouvy, and other French composers, also music hitherto unheard in Paris by Mozart, Schumann, and Meyerbeer. In 1861 he moved to the Cirque Napoléon, and on October 27 began his Concerts Populaires. A flaming admirer of Wagner, he produced "Rienzi" at the Théâtre Lyrique (April 6, 1869), and lost much money. After the Franco-Prussian War he resumed his concerts,—he was manager of the Théâtre Lyrique 1868-70,—and the French government gave him a subsidy of twenty-five thousand francs. He closed these concerts in 1884 and in that year a sum of nearly one hundred thousand francs was raised for him at a concert in his honor. But he could not be idle. In 1885 he organized concerts at Monte Carlo, and afterwards established pianoforte classes in Paris. In 1886 he began a new series of orchestral concerts with the old title, but the revival was not successful. A conductor of most catholic taste, he was ever a firm friend of young composers, and, though a patriotic Frenchman, he knew not chauvinism in art.

†Camille Benoît, appointed in 1895 *conservateur* at the Louvre, was a pupil of César Franck. His chief compositions are an overture (about 1880); symphonic poem, "Merlin, l'Enchanteur"; lyric scene, "La Mort de Cléopâtre" (sung by Mme. Mauvernay at a Concert Populaire, Paris, March 30, 1884); music to Anatole France's "Noces Corinthiennes." He is the author of "Souvenirs" (1884) and "Musiciens, Poètes, et Philosophes" (1877). He translated into French extracts from Wagner's prose works; into Latin the text of Beethoven's "Elegische Gesang," and he arranged Berlioz's "Romeo and Juliet" for the pianoforte (four hands).

ment proper, Allegro, portray to some the conspiracy and the overthrow of the general, whose theme appears now in a distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which, however, is changed. The Thekla motive comes again, and another maestoso passage follows. The trilogy ends sonorously with the introduction used as a foundation.

The trilogy is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, bass drum, cymbals, eight harps, strings.

SUITE No. 1, FOR A SMALL ORCHESTRA, FROM "PULCINELLA," A BALLET WITH SONG (AFTER PERGOLESI) IVOR STRAVINSKY

(Stravinsky, born at Oranienbaum, near Petrograd; living in Paris. Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pazzuoli, near Naples, March 16, 1736.)

"Pulcinella," ballet with song in one act, music by Stravinsky (after Pergolesi); was performed for the first time at the Opéra, Paris, on May 15, 1920, under the direction of Serge de Diaghileff. The choreography was arranged by Léonide Massine; the scenery and costume designed by Pablo Picasso were put in effect by Wladimir and Violette Polunine.

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Novak; Caviello, Stanislaw Idzikovsky; Florindo, Nikolas Zverev; Il Dottore, Enrico Cechetti; Tartageia, Stanislaw Kostetsky; Quatre petits pulcinellas, MM. Bourman, Okimovsky, Micholaitchik, Loukine.

Singers: Mme. Zoia Roskovska, Aurelio Anglada (tenor), Gino de Vecchi (bass).

Ernest Ansermet conducted.

The score contains this argument:

The subject of "Pulcinella" is taken from a manuscript found at Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: "Four Similar Pulchinellas."

All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the mage.

* * *

When this ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction

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are entirely different.

to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikovsky as the two gallants, who try to kill him for the theft, we are given so brilliant a display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

When the ballet was revived at London in July, 1921, with Woizikovsky as Pulcinella, and with Mmes. Lopokova, Tchernicheva, Nemtchinova, and MM. Novak, Idzikovsky, dancers, and the singers Zoia Roskovska and MM. Ritch and Keedanov, the *Daily Telegraph* said (July 6):—

"Until it is about half-way through 'Pulcinella,' the old Italian story to which Stravinsky has fitted an arrangement of Pergolesi music, is as delightful a ballet-opera as one could wish to see. It has in their quintessence those happy qualities which have put the Russian Ballet in a place by itself—invention, imagination, grace, and humor. The dances are of the daintiest; the comically serious imitation of the old-fashioned conventions is as entertaining as can be; the music is a particularly clever experiment in the difficult art of bringing an old composer up to date without overdoing it. So far as the rest of the ballet is concerned, one has no quarrel with the music, but dramatically it falls to pieces. It infringes two of the chief dramatic canons, for in the first place it becomes confusing, and it is extremely difficult to know which of the gentlemen in the large black noses is which and why he is doing what he does. In the second place, it loses its grip upon the audience, and may have been compared to a farce with two very good acts and one greatly inferior one to end up with. It is one of the very fine ballets in the Russians' repertory which really need cutting and revising. That it was enthusiastically received on its revival was due to the brilliant dancing ... and to the fine singing."

The score calls for these instruments: two flutes (second flute interchangeable with piccolo), two oboes, two bassoons, two horns, trumpet, trombone, and solo quintet of strings, and the usual strings.

* * *

There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish

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wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap, white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Scaramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionnettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires au Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

* * *

Pergolesi is now best known by his beautiful "Stabat Mater"; his opera "La Serva Padrona" (1733) which is still performed, and a few songs still sung in concert-halls ("Nina" is falsely attributed to him); but he wrote nearly a dozen operas, several cantatas, and much music for the church.

"La Serva Padrona" was performed as "The Mistress and Maid," by "the celebrated Italian Pere Golaise" (*sic*) at Baltimore, Md., by a French company of comedians, on June 14, 1790. It was performed in Italian at the Academy of Music, New York, on November 13, 1858, with Marie Piccolomini as the housemaid. It was in the repertoire of the Society of American Singers, New York, in 1917-18.

"LES ÉOLIDES" ("THE AEOLIDAE"), SYMPHONIC POEM. CÉSAR FRANCK
(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père" Franck, as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. Later performances by the same orchestra, December 20, 1902, October 18, 1913, November 1, 1918.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while towards the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived.* The de-

*The theme appears in Franck's "Psyche Borne Away by the Zephyrs" in his "Psyche" (1887-88).

velopment suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbal (struck with a kettledrum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

THE ÆOLIDÆ

(TRANSLATION BY W. F. APTHORP)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephyros, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

* * *

Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: "Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle (Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name."

SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary: neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *ægilops*. The *ægilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus;
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:—

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

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Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."^{*} The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^{me} Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

^{*}"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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Brahms Concerto in D major for Violin and Orchestra, Op. 77

- I. Allegro non troppo.
- II. Adagio.
- III. Allegro giocoso, ma non troppo vivace.

Franck Symphonic Poem: "Le Chasseur Maudit"
("The Wild Huntsman")

Ravel Rapsodie Espagnole

- I. Prélude à la Nuit.
- II. Malagueña.
- III. Habañera.
- IV. Feria (The Fair).

Smetana Symphonic Poem, "Vltava" ("The Moldau")
from "Ma Vlast" ("My Country"), No. 2

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(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838; probably in January of that year. The first performance was at the first performance of the opera at the Opéra, Paris, September 10, 1838.

The opera was originally in two acts; the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci,* Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stoltz.

The story has been condemned as weak and foolish. It is also wholly fictitious. It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio† will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes the king in a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill

*It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

†The librettists originally introduced Pope Clement VII. The censor obliged them to substitute a Cardinal. Berlioz wrote to his sister Adèle on July 12, 1838, "It would, however, have been curious to see Clement VII. at loggerheads with Clement VII." For Clement's quarrel with Benvenuto and scenes with Salviati, "that beast of a Cardinal," see J. A. Symonds's translation of "The Life of Benvenuto Cellini" New York, 1890, pages 124-139. His Holiness took Benvenuto into favor again, and when he died soon afterwards, Benvenuto, putting on his arms and girding his sword, went to San Piero and kissed the feet of the dead Pope, "not without shedding tears."

him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1884, is taken chiefly from the opera.

The overture opens, *Allegro deciso con impeto*, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The *Larghetto*, G major, 3-4, that follows, begins with music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin"* (wood-wind and also violins).

The main body of the overture begins with the return of the first and joyous theme, *Allegro deciso con impeto*, G major, 2-2, which is somewhat modified. The second motive is a cantabile melody in D major, 2-2, sung by wood-wind instruments. This cantilena has reference to Cellini's love for Teresa.

The fourth performance of the opera was in January, 1839. Alexander Dupont had succeeded Duprez; Josephina Nau, Mme. Dorus-Gras. The opera did not draw. Not until 1913 (March 31) was there a revival in Paris (Théâtre des Champs-Élysées); Teresa, Mlle. Vorska; Benvenuto, Lapelleterie; Ascanio, Judith Lassalle. Felix Weingartner conducted. But in Germany the opera was produced at Weimar in 1856; by Bülow at Hanover in 1879; and it has been performed in many German cities.

The overture is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangle and strings.

*The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

Regardons bien Maître Arlequin,
C'est un fameux ténor romain.

The original tonality is D major.

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CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written during the summer and fall of 1878, at Pörtschach on Lake Wörther in Carinthia, for Joseph Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Joachim complained of the "unaccustomed difficulties." As late as April 1879, when he had played the concerto at Leipsic, Vienna, Budapest, Cologne, and London he suggested changes which Brahms accepted. Kalbeck says of the first performance: "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

"THE WILD HUNTSMAN," SYMPHONIC POEM.

CÉSAR AUGUSTE FRANCK

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a concert of the Société Nationale, Paris, March 31, 1883.

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It was performed at a Padeloup concert in Paris, January 13, 1884. The first performance in the United States was at Cincinnati, January 29, 1898.

The composition is based on Bürger's ballad, "Der wilde Jäger." The argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

This symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, two bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; the infernal chase.

The symphonic poem begins *Andantino quasi allegretto*, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. Violoncellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt: new motives are added to the chief theme, and much use is made of the Count's wild horn call.

* * *

The legend of the Wild Hunter and the Wild Chase is old, widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The

Wild Huntsman" (1796). One Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

The right-hand Horseman, young and fair,
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
Well may I guess, but dare not tell;
His eye like midnight lightning glows,
His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
With many a shriek of helpless wo;
Behind him hound, and horse, and horn,
And "Hark away, and holla, ho!"

RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL
(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in France.)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne con-

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cert in Paris, March 15, 1908. The Rhapsody was enthusiastically received, and the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the *Malagueña* had been repeated, "Play it once more for those downstairs who have not understood it." And at the end of the Rhapsody the same person shouted to the occupants of subscribers' seats, "If it had been something by Wagner you would have found it very beautiful."

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: *Prélude à la Nuit*, *Malagueña*, *Habanera*, *Feria*.

I. *Prélude à la Nuit*. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The second movement follows immediately.

II. *Malagueña*. Assez vif, A minor, 3-4. The *Malagueña*, with the *Rodeña*, is classed with the *Fandango*: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "*las Malagueñas*," as "very bewitching." Mrs. Grove says the dance shares with the *Fandango* the rank of the principal dance of Andalusia. "It is sometimes called the *Flamenco*,"* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were

*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "*La Flamenco*," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last-named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course." In 1882 Chabrier visited Spain with his wife.* Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms, I have noted it all—but what a trade, my children." In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then add the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement

*His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. *Habanera*. *Assez lent et d'un rythme las*, 2-4. Ravel wrote in 1895 a *Habanera* for two pianofortes, four hands. This was utilized in the composition of the *Habanera* in the *Rhapsody*. The chief subject enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmized by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the *Habanera*. Mr. H. V. Hamilton contributed the article about this dance to *Grove's Dictionary of Music and Musicians* (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain.

Neither the academic Desrat in his "*Dictionnaire de la Danse*" nor the eloquent Vuillier in his history of dancing mentions the *Habanera*. Richard Ford, who knew Spain perhaps better than the Spaniards, had much to say about the *Jota* of Aragon, the *Bolero*, the Galician and Asturian dances, "the *Comparsas*," or national quadrilles, but he did not name the *Habanera*. Did he have it in mind when he described a gypsy dance, the "dance which is closely analogous to the *Ghowasee* of the Egyptians and the *Nautch* of the Hindous"? It is the *Ole* of the Spaniards, the *Romalis* of the gypsies. "The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime, and trembles like an aspen leaf; the flexible form and *Terpsichore* figure of a young Andalusian girl—be she gypsy or not—is said by the learned to have been designed by nature as the fit frame for her voluptuous imagination."*

Nor did the Spanish dancers who, visiting Paris in the late thirties of the nineteenth century, inspired Théophile Gautier to write dithyrambs in prose, dance the *Habanera*; neither Mesdames Fabiani nor Dolores Tesrai; nor did Mlle. Noblet, who followed Fanny Elssler in imitating Dolores, dance the *Habanera*. The two Spanish dances that were then the rage were the *Bolero* and the *Cachucha*.

Perhaps the *Habanera* came from Africa. Perhaps after a sea voyage it went from Cuba into Spain.† The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of *Carmen*.

IV. *Feria* (The Fair). *Assez animé*, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute;

*For other entertaining matter about Spanish dances see Richard Ford's "Gatherings from Spain," pp. 349-356 (Everyman's Library).

†See "Afro-American Folk-Songs," by H. E. Krehbiel (New York, 1914), pp. 59, 68, 93, 114, 115.

the second by three muted trumpets rhythmized by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

SYMPHONIC POEM "VLTAVA" ("THE MOLDAU"), FROM "MÁ VLAST"
("MY COUNTRY") No. 2 FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. "The Moldau," composed in 1874 and performed for the first time at Zofin on April 4, 1875, is the second of the six symphonic poems.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed on a page of the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.

*The translation into English is by W. F. Apthorp.

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Overture to "The Flying Dutchman"

Prelude to "Lohengrin"

Prelude to "The Mastersingers of Nuremberg"

Prelude and Love-Death, "Tristan and Isolde"

WAGNER

Wotan's Farewell and Magic Fire Music (Close of "The Valkyrie")

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Morning Dawn, Siegfried's Rhine Journey and Close of
"Dusk of the Gods"

There will be an intermission of ten minutes after the "Prelude and Love-Death"

OVERTURE TO "THE FLYING DUTCHMAN" ("DER FLIEGENDE HOL-
LAENDER") RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act iii). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of

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the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and is worked up with great energy.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

The opera—in three acts—was produced at the Court Opera House, Dresden, January 2, 1843. Senta, Mme. Schroeder-Devrient; The Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mme. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847; it was produced on August 28, 1850,* by Liszt at the Court theatre at Weimar.

The prelude to the first act was composed August 28, 1847, at Dresden. The first concert interpretation took place at Leipsic, January 17, 1853, at a performance given for the benefit of the Gewandhaus orchestra (Leipsic) pension fund. Julius Rietz was the conductor. Wagner directed the prelude at a concert given by him in the Zurich theatre May 18, 1853. Stating his reasons for giving this concert, Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude, which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain: I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

Wagner and Liszt wrote programme analyses of the prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version.

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the

*The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pättsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe.

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climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

The first performance of "Lohengrin" in German in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendlin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor

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that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a *scherzo*, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The idea of the opera occurred to Wagner at Marienbad in 1845, but the scenario then sketched differed widely from the one adopted. Wagner worked on the music at Biebrich in 1862.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene.

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are entirely different.

Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

This Prelude was performed here at a concert of the Philharmonic Society on March 10, 1866.

ENTR'ACTE

SCRIABIN AND STRAVINSKY

(*London Times*)

Two musicians coming away from M. Kussevitsky's concert a week ago were discussing Scriabin and Stravinsky. One explained why the Poem of Ecstasy is music and the fragments from *Petrushka*, heard just before it, are not music. His companion did not seem wholly convinced, but the conversation gave an instance of a contrast in attitude towards these two composers, which is fairly general. Scriabin makes

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sängner; Seeman, Max Alvary. Anton Seidl conducted.

assionate converts; to the true believers he is "the master." Others who speak a different language, or who use the musical language for different ends, pale before him. They are not, where he is. Such an one necessarily produces antagonisms, aimed less at himself than at the white-hot propaganda of the disciples. There is already a fairly vigorous reaction from Scriabin, led not by such old-fashioned folk as ourselves, who still sometimes wonder whether it is not rather a pity that Monteverde (or whoever it was) ever struck a chord of the dominant seventh at all, but by leaders of the new movement, who regard him as a particularly unhealthy mixture of pedantry and hysteria. For them Stravinsky is the man, but he is not "the master." They do not set him up as a rival to the other; they could not, since their opposition is directed not only against the cult of Scriabin, but against all cults, and, most of all, against the dogma that one S wrote music and another S does not. Music, they would say, if they could concede so much as to formulate a syllogism, is the art of saying things in sounds; Stravinsky says things with every thud on the drum and every scrape on the strings, never mind whether they are pleasant or ennobling, or ugly, or even horrible things. Therefore keep your ears open for him.

There is nothing to be said against this standpoint, except that eventually each one will have to decide for himself whether Stravinsky says the things that he wants to live with. That is the ultimate test which goes behind the arguments of the advocates and the passionate pleas of the apologists. The effort which is being made to claim that "Le Sacre du Printemps" is "absolute" music at least recognizes this fact. For a century or more the world has been filling with composers bringing messages and meanings into their music from the romanticism of Berlioz to the transcendentalism of Scriabin. Each message and meaning stimulates the intelligence or adds to the emotional excitement of contemporary audiences while it is new. Each drops into the background as the next arrives, and the only thing which remains is the absolute quality of sound relationships which until lately we were all content to call musical beauty. So the message of romanticism being outgrown, the "Symphonie Fantastique" becomes a toy for orchestral conductors or a curiosity for experts, but we still slip into a quiet concert hall, as we had the delight of doing this week, to enjoy Schubert's Trio in B-flat. The things which live may contain the most glaring faults—Schubert's loose handling of sonata form, for example—but they all maintain life by right of something independent of associations of ideas, of the conditions which produced them, and of the technical style on which their form depends. As it cannot be described but is always felt, we must call it sentiment, not about, but in the relationships of, sound, and that sentiment, which may be anything from the most

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profound to the most trivial, turns them from a mere collection of sounds into music.

Stravinsky is at present acclaimed as the foe to sentiment, and if he is really that it requires no prophetic vision to foretell what will happen to his works. In that case, he would be a temporary corrective and reaction, but not the absolute musician at all. If, however, he is a foe to sentiment about music, not to sentiment in it, we must imagine that on some far future day people will use him as we now use Schubert, and turn away gladly from the fashionable "isms" of the moment in order to be cleansed and refreshed by contact with "*Le Sacre du Printemps*."

WOTAN'S FAREWELL AND MAGIC FIRE SCENE FROM "THE VALKYRIE"
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The last act of "*Die Walküre*" was completed in April, 1856. The first performance—it was against Wagner's wish—was at the Royal Court Theatre, Munich, August 26, 1870: Siegmund, Heinrich Vogl; Hunding, Bausewein; Wotan, August Kindermann; Sieglinde, Teresa Vogl; Brünnhilde, Miss Stehele; Fricka, Miss Kaufmann. Franz Wüllner conducted. The performance was a poor one.

The first authorized performance of "*Die Walküre*" was at the Festival Theatre at Bayreuth, August 14, 1876: Siegmund, Albert Niemann; Hunding, Joseph Niering; Wotan, Franz Betz; Sieglinde, Josephine Scheffsky; Fricka, Friedericke Gruen; Brünnhilde, Amelia Friedrich-Materna.

The first performance in America was at the Academy of Music, New York, April 2, 1877: Siegmund, Bischoff; Hunding, Blum; Wotan, Preusser; Sieglinde, Pauline Canissa; Fricka, Mme. Listner; Brünnhilde, Mme. Pappenheim. Adolf Neuendorff conducted.

Wotan's farewell to Brünnhilde and the Magic Fire Scene end this music drama. For her disobedience, Wotan condemns Brünnhilde, the Valkyrie, his daughter, to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde begs that her punishment may be remitted, or that she may lie surrounded by a circle of ever burning flames, so that only the bravest hero can penetrate it and arouse her.

William Foster Apthorp translated the text as follows:—

WOTAN.

Farewell, thou brave, splendid child! Thou sacred pride of my heart, farewell! farewell! farewell! Must I avoid thee, and must my greeting never more lovingly greet thee; shalt thou no more ride by my side, nor hand me mead at the banquet; must I lose thee, thee whom I loved, thou laughing delight of my eyes:—then shall a bridal fire burn for thee, as never one burned for a bride! Let a flaming glow glow round the rock: let it scare the coward with devouring terrors; may the dastard flee Brünnhilde's rock:—for let only one woo the bride, who is freer than I, the god!

The shining pair of eyes that I oft have smilingly fondled, when a kiss was the reward of thy joy in fight, when the praise of heroes flowed in childish prattle from thy sweet lips:—this beaming pair of eyes, that so often have gleamed upon me in the storm, when the yearning of hope singed my heart, and my wish longed after world-ecstasies from out of wildly weaving terror:—

for the last time let it rejoice me to-day with the last farewell kiss! Let thy star shine for the happier man; it must be quenched in parting for the hapless eternal one! For thus does the god turn from thee: thus does he kiss the divinity from thee.

Loge, hear! listen hitherward! As first I found thee as fiery glow, as then once thou vanishedest from me as swishing flame: as then I bound thee, I loose thee to-day! Up, flickering flame, flame around the rock all ablaze! Loge! Loge! Hither to me!

Let him who fears the point of my spear never walk through the fire!

SIEGFRIED'S PASSING THROUGH THE FIRE TO BRÜNNHILDE'S ROCK
("SIEGFRIED," ACT III., SCENE 2); MORNING DAWN AND SIEGFRIED'S
JOURNEY UP THE RHINE; CLOSE ("DUSK OF THE GODS"*—PROLOGUE)

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

Wotan had condemned the Valkyrie, Brünnhilde, for disobedience, to sleep within a circle of fire, through which only a hero that does not know fear can pass to awaken her. Siegfried after he has shattered Wotan's spear, guided by the the song of the forest bird rushes "with all the tumult of Spring in his veins" to the sleeping maiden. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The Fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of youth and love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave after hours of happiness. Brünn-

*George Bernard Shaw prefers "Night Falls on the Gods," although he gives "God's-gloaming" as a literal translation.

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hilde has taught him the wisdom of the gods. Siegfried swears eternal fidelity, and as a pledge gives her the ring which he had worn. She gives him her horse Grane and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the home of the Gibichungs. Brünnhilde watches him making his way down the valley. The sound of his horn comes to her from afar. The motives are those of Fate, Siegfried the Hero, Brünnhilde the Wife, the Ride of the Valkyries. There is then a skip to the last and rapturous measures of the parting scene, with a climax worked out of Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's Journey up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the Prologue and the first act of "Dusk of the Gods." The Scherzo is in three parts. The first is a working up of Siegfried's Horn Call and part of the Fire motive with use afterwards of the Wander Song. The second part begins with a full orchestral outburst. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhine-gold motive, and at last the Nibelungs' Power-for-Evil music; but Mr. Monteux has substituted final pages of "Dusk of the Gods" in place of Richter's addition of a few measures of the Walhalla motive ("Rhinegold," Scene II.).

Wagner conceived "Götterdämmerung" as early as 1848 and wrote the poem before those of the other music dramas in "Der Ring," entitling it at first "Siegfried's Death." He began to compose the music in 1869. The scoring was completed in 1874.

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Alfred Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrun, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann; Wellgunde, Marianne Brandt; Flosshilde, Louise Meisslinger. Anton Seidl conducted. "The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan on January 24, 1899, when Mme. Schumann-Heink was the Waltraute and also one of the Norns. The others were Olga Pevny and Louise Meisslinger. 'Der Ring des Nibelungen' was first performed without cuts at the Metropolitan on January 12, 17, 19, and 24, 1899."

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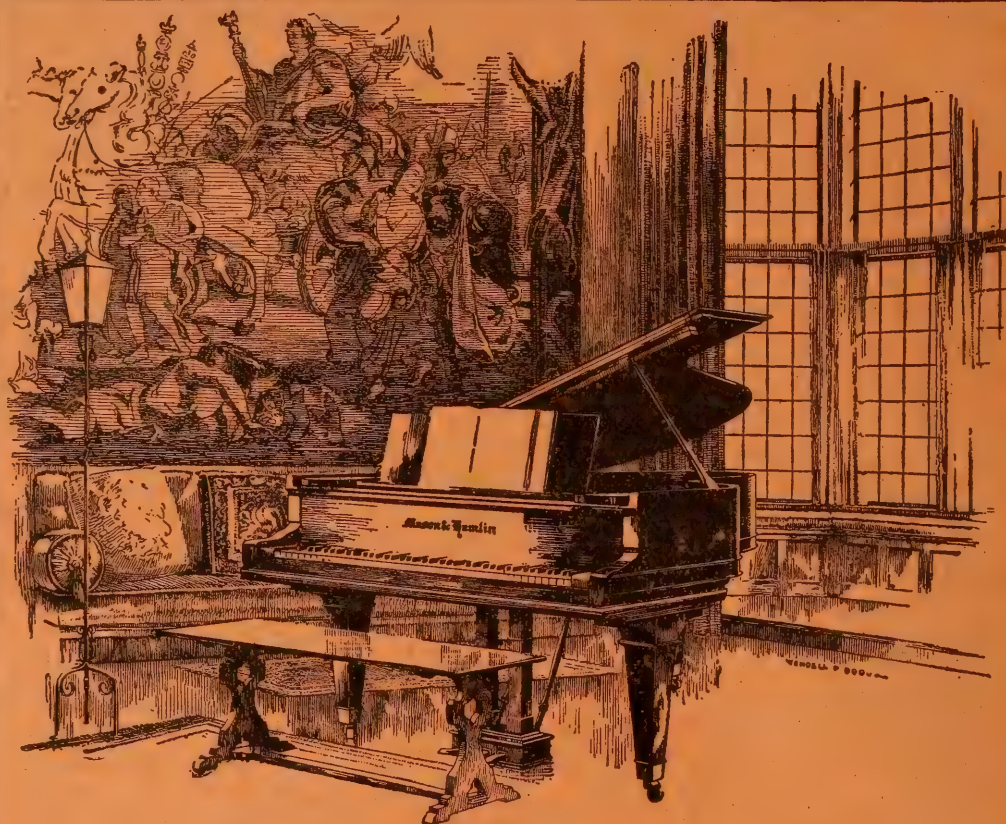
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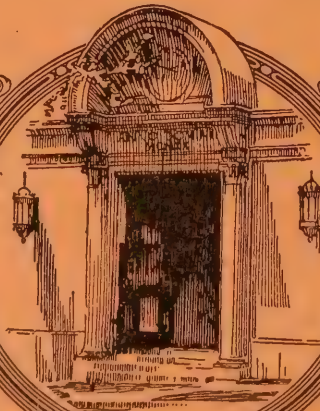


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THURSDAY EVENING, MARCH 15

AT 8.15

PROGRAMME

Chausson Symphony in B-flat major, Op. 20
I. Lent; Allegro vivo.
II. Très lent.
III. Animé.

Strauss "Till Eulenspiegel's Merry Pranks, after the
Old-fashioned, Roguish Manner, in Rondo
Form," for Full Orchestra, Op. 28

Loeffler "La Mort de Tintagiles," Dramatic Poem
after the Drama of Maurice Maeterlinck,
for Orchestra and Viole d' Amour, Op. 6
(Viole d' Amour—RICHARD BURGIN)

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

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SYMPHONY IN B-FLAT, Op. 20 ERNEST CHAUSSON

(Born at Paris on January 21, 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of M. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Arthur Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaëg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, violoncellos, double-basses, clarinet, horn). The composer establishes at once the mood and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and woodwind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and violoncello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp enlacement. A short phrase of a tender melancholy is given to viola, violoncello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but

it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by violoncellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the violoncellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard (violoncellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major.

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A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUSH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (*Andante comodo*), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the *tempo primo*, *Sehr lebhaft* (*Vivace*). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, *crescendo*, to a dominant half-close *fortissimo* in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a *fortissimo* passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a *fortissimo* of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind

in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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"LA MORT DE TINTAGILES," DRAMATIC POEM AFTER THE DRAMA OF
M. MAETERLINCK, FOR FULL ORCHESTRA AND VIOLE D'AMOUR,
OP. 6 CHARLES MARTIN LOEFFLER

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionnettes."

Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler.

Mr. Loeffler afterwards remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901.

The poem is scored for three flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, small E-flat clarinet, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

* * *

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure, corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

* * *

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous

child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

* * *

Stage music for "La Mort de Tintagiles" has been written by Léon Dubois of Brussels; by A. von Ahn Carse of London; and by Jean Nougues. The music by Nougues was written for a performance at the Théâtres des Mathurins, Paris, December 21, 1905: Ygraine, Mme. Georgette Leblanc; Bellangère, Nina Russell (Mrs. Henry Russell); First Servant of the Queen, Ines Devriès; Second Servant of the Queen, Nathalie Varésa (Mrs. Henry Russell's sister); Third Servant of the Queen, Marie Deslandres; Aglovale, Stéph. Austin; Tintagiles, The Little Russell.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba,

kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte." the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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PROGRAMME

Handel Concerto Grosso No. 5 in D major for String
Orchestra (Edited by G. F. Kogel)

Solo Violins: R. BURGIN, J. THEODOROWICZ

Solo Viola: G. FOUREL, Solo Violoncello: J. BEDETTI

- I. Introduction; Allegro
- II. Presto.
- III. Largo.
- IV. Minuet.
- V. Allegro.

Liszt A Faust Symphony in Three Character
Pictures (after Goethe)

- I. FAUST:
 - Lento assai. Allegro impetuoso.
 - Allegro agitato ed appassionato assai.
 - II. GRETCHEN:
 - Andante soave.
 - III. MEPHISTOPHELES:
 - Allegro vivace ironico.
 - Andante mistico. (With Male Chorus)
- HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)
ARTHUR HACKETT, Tenor

There will be an intermission of ten minutes after Handel's concerto

CONCERTO GROSSO, No. 5, IN D MAJOR . . . GEORGE FRIDERIC HANDEL

(Edited by Gustav Friedrich Kogel)

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode on St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo* and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

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The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the *violetta marina*,* the *viola da gamba*, the violoncello, the double-bass; the lute, the theorbo,† and the harp; trumpets, horns, trombones, the old cornet or zink; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavier and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the *viola d'amore*. Others say it was a stringed instrument similar in tone to the *viola d'amore* and also called "*violetta piccola*"; but there are again some who insist that the *violetta piccola* was the soprano or *dessus* of the *viola da gamba* family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the *violetta marina* by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

†The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a *chittarone*, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the *archlute*, or *chittarone*." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "*tiorba*," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, *Tiorba*, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "*Livre de Théorbe*," a theorbo school, and dedicated it to Lully.

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE) :
I. FAUST, II. GRETCHEN, III. MEPHISTOPHELES . . FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, we believe, Scheffer did not portray Mephistopheles. Scheffer (1795-1858) was a warm friend of Liszt, and made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853-54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four

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horns, three trumpets, three trombones, bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version now played the bass clarinet is used, but only for a few measures.

*
* * *

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William Foster Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

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Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

* * *

I. "FAUST"

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, *Lento assai*, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and violoncellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An *Allegro impetuoso*, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, *Lento assai*, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, violoncellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, *Meno mosso, misterioso e molto tranquillo*, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, *Affettuoso poco andante*, E major, 7-4 (3-4, 4-4), which has been called the

Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, *allegro con fuoco*, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—*Grandioso*, *poco meno mosso*, which is given out *fortissimo* by the full orchestra. It is based on the initial figure of the violas and violoncellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "*tempo primo. Allegro agitato assai*," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "GRETCHEN"

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (*dolce semplice*) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper signifi-

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cance. A second theme, typical of Gretchen is sung by first violins, *dolce amoroso*; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and violoncello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES"

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp, after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stets verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambrose when he said of Jacques Offenbach in speaking of his opera-bouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum*; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!'"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run (violoncellos and double-

basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, Allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode *un poco animato* follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato; the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some find the music now inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, woodwind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante; the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante,

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ma sempre alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declaration. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreigniss;
Das Unbeschreibliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

* * *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

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AT 8.15

PROGRAMME

- Schubert

Symphony in B minor ("Unfinished")

I. Allegro moderato.

II. Andante con moto.
- Schumann

Concerto for Violoncello with Orchestral Accompaniment, in A minor, Op. 129

Allegro non troppo — Andante — Molto vivace
- Debussy

"Printemps," Orchestral Suite

I. Très modéré.

II. Modéré.
- Wagner

Overture to "Rienzi"

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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "*Symphonie in H moll*," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

CONCERTO FOR VIOLONCELLO, WITH ORCHESTRAL ACCOMPANIMENT,
A MINOR, OP. 129 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it. The month before he composed a concerto for violoncello that pleased me very much. It appears to me to be written in true violoncello style."

The unknown work was the Symphony in E-flat major.

Mme. Schumann wrote again about the concerto, October 11, 1851: "I have played Robert's violoncello concerto again and thus procured for myself a truly musical and happy hour. The romantic quality, the flight, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are, indeed, wholly ravishing, and what euphony and deep sentiment are in all the melodic passages!"

The concerto was sketched at Düsseldorf between the 10th and 16th of October, 1850; the instrumentation was completed October 24 of the same year; the concerto was published at Leipsic in August, 1854.

The first performance was probably the one in the hall of the Royal Conservatory, Leipsic, June 9, 1860, at an evening concert in commemoration of the fiftieth birthday of the composer. The solo violoncellist was Ludwig Ebert,* ducal chamber virtuoso at Oldenburg.

Schumann wrote Dr. Härtel on November 1, 1852, that the concerto was ready for publication. He had introduced the work in the sketch of a programme for the tenth subscription concert to be given at Düsseldorf, May 20, 1852. He was busied in correcting proofs of the concerto in February, 1854.

The concerto was announced for a Gewandhaus subscription concert at Leipsic, December 18, 1862, and it excited doubt at the rehearsal. It was not performed, and Franz Neruda, the violoncellist, substituted a concertino by Servais. David Popper and Bernhard Cossmann were among the first to make Schumann's concerto familiar: the former at Breslau, December 10, 1867, and Löwenberg, December 15, 1867; the latter at Moscow, December 14, 1867.

*
**

The first movement, *Nicht zu schnell* (not too fast), A minor, 4-4, opens with four measures of sustained harmony in the wood-wind instruments with chords, pizzicato for the strings. The first theme is then given to the solo violoncello with accompaniment of strings, and it is developed. The full orchestra plays the first subsidiary

*Ebert was born April 13, 1834, at Kladrau, Bohemia, and he studied at the Conservatory in Prague. He was first violoncellist at Oldenburg from 1854 to 1874, and afterwards teacher at the Cologne Conservatory until 1888. With Heubner he founded the Coblenz Conservatory of Music. He was a member of the Heckmann Quartet, 1875-78. He composed pieces for his instrument.

theme forte. The violoncello has the second theme, C major, and then has brilliant passage-work which leads into the free fantasia. The third part of the movement begins in an orthodox manner with the return of the first theme. The second theme returns in A major. A short orchestral coda leads to a recitative for the solo violoncello, and the second movement is thus connected.

The second movement, Langsam (slow), F major, 4-4, is a romanza for the solo instrument. There is one song theme, accompanied by the strings, with here and there a note for wood-wind instruments. Phrases of recitative lead to the next movement.

The third movement, Sehr lebhaft (very lively), A minor, 2-4, opens with passages between the solo violoncello and the orchestra. After a tutti, the first theme, which begins in C major and then goes into A minor, is given to the solo instrument. Passage-work leads to the appearance of the second theme (solo violoncello), and figures from the first theme are introduced in the accompaniment. There is more passage-work, and the first theme returns as an orchestral tutti. There is a short free fantasia which leads to the return of the first theme at the beginning of the third part of the movement. There is a coda with passage-work for the solo violoncello.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and solo violoncello.

“PRINTEMPS,” SUITE SYMPHONIQUE CLAUDE DEBUSSY*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

“Printemps” must not be confounded with Debussy’s “Rondes de Printemps,” the third of his “Images,” composed in 1909 and played for the first time in Boston at a Symphony concert, Mr. Fiedler conductor, November 26, 1910.

“Printemps” was composed at Rome in February, 1887. It was originally written for orchestra, pianoforte, and chorus (without words).

Debussy took the *prix de Rome* in 1884 with his cantata “L’Enfant Prodigue.” At Rome the director of the Villa Medici was the painter Hébert, who played the violin after the manner of his

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of “Ariettes,” composed in 1888, reads thus: “Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy.”

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teacher Ingres. Hébert took a fancy to Debussy, and the two played Mozart's violin sonatas with exceeding joy, except that the pianist, in order to follow his uncertain colleague, was sometimes forced to transpose the music to wholly unforeseen keys.

Debussy wished to put music to Heine's drama, "Almanzor." He could not find a satisfactory translation, and so he abandoned the work after writing the first part, which went to Paris as his first *envoi*. The score was lost or mislaid. The second *envoi* was "Printemps."

"La Demoiselle élue" was next in order. Rossetti's "Blessed Damozel" was translated into French by Gabriel Sarrazin. Debussy was enthusiastic over the poem. He began composition at Rome; the work was completed in Paris in 1887. This was the third *envoi*. The Academy gave approval with a slight reserve, and a performance was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." The composer would not submit to the exclusion. "La Demoiselle élue" was not performed in Paris until April 8, 1893, and then at a concert of the Société Nationale. A "Fantaisie" for pianoforte and orchestra, which should have been the fourth *envoi*, was not sent in by Debussy. Later this "Fantaisie" was put on a programme of the Société Nationale de Musique. At the final rehearsal the composer, not satisfied with the second part, withdrew the work.*

Louis Laloy says in his study "Claude Debussy" (Paris, 1909): "Painters, architects, and sculptors go to Rome to take lessons from masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men, take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs. Two innovations displeased the musicians of the Institute: the assigning of an instrumental part to the voice, without words, and the tonality of F-sharp major. The most celebrated of them said: 'No one writes in F-sharp major for the orchestra,' and did not know that he had picked up for his own use a line of the good *Lecerf de*

*It was performed for the first time at a concert of the Royal Philharmonic Society, London, Alfred Cortot, pianist, November 20, 1919. The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, April 16, 1920, Mr. Cortot pianist.

Viéville, who was frightened in 1705 by hearing a clavecinist playing in 'fa ut fa diésis tierce majeur.' ”*

This *envoi* "Printemps" was examined and judged for the Institut in Paris by Ambroise Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns. They judged it unduly modern, insufficiently precise in form and design.

Debussy transcribed this Suite for two pianofortes and a chorus of first and second sopranos, first and second contraltos, first and second tenors. The transcription was first published in the *Revue Musicale*, Paris, of February 15, 1904.

A transcription for pianoforte (four hands) and chorus was published by A. Durand et Fils, Paris, in 1904. A note on the title-page says that the Suite can be played by four hands without a chorus.

Debussy then prepared an orchestral score, which was published by Durand et Fils in 1913.

The first performance of this Suite was at a concert of the Société National de Musique, Paris, on April 18, 1913. Roger-Ducasse's "Au jardin de Marguerite" and Samazeuilh's "Sommeil de Canopé" were also performed. M. Rhené-Baton conducted.

The first performance in the United States was at New York by the New York Symphony Society, Walter Damrosch conductor, December 5, 1913. Many of the critics spoke of it as Debussy's latest work, and were pleased to find a simpler and more melodious style.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 23, 1913. There was a later performance on October 26, 1917.

The Suite is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, side drum, cymbals, triangle, harp, pianoforte (four hands), and the usual strings.

OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's

*"Comparison de la musique italienne et de la musique française," t. iii. p. 190.—
L. L.



"Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London in three volumes in 1835.

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BAX	"November Woods" for Orchestra	II. January 4
BERLIOZ	Fantastic Symphony, No. 1 in C major, Op. 16 A	I. November 30
	Overture, "Benvenuto Cellini" Op. 23	III. February 1
BRAHMS	Concerto in D major for Violin and Orchestra, Op. 77	III. February 1
	Soloist, GEORGES ENESCO	
CHAUSSON	Symphony in B-flat major, Op. 20	IV. March 15
DEBUSSY	"Printemps," Orchestral Suite	V. April 5
FRANCK	Symphonic Poem: "Le Chasseur Maudit" ("The Wild Huntsman")	III. February 1
GLAZOUNOV	"Stenka Razin," Symphonic Poem, Op. 13	I. November 30
GRIFFES	"Clouds"	
	"The White Peacock," Op. 7, No. 1	I. November 30
LOEFFLER	"La Mort de Tintagiles," Dramatic Poem after the Drama of Maurice Maeterlinck, for Orchestra and Viole d'Amour, Op. 6	IV. March 15
	(Viole d'Amour—RICHARD BURGIN)	
MOZART	Symphony in E-flat major (Koechel No. 543)	II. January 4
RAVEL	Rapsodie Espagnole	III. February 1
SCHUBERT	Symphony in B minor ("Unfinished")	V. April 5
SCHUMANN	Concerto for Violoncello with Orchestral Accompaniment, in A minor, Op. 129	V. April 5
	Soloist, PABLO CASALS	
SMETANA	Symphonic Poem, "Vltava" ("The Moldau") from "Ma Vlast" ("My Country"), No. 2	III. February 1
STRAUSS	"Don Quixote" (Introduction, Theme with Variations and Finale): Fantastic Variations on a Theme of Knightly Character, Op. 35	II. January 4
	(Violoncello solo, JEAN BEDETTI, Viola solo, GEORGES FOUREL)	
	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner, in Rondo Form," for Full Orchestra, Op. 28	IV. March 15
VAUGHAN WILLIAMS	Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra	I. November 30
WAGNER	Overture to "Tannhäuser"	IV. March 15
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FIFTH MATINEE

SATURDAY AFTERNOON, APRIL 7

AT 2.30

PROGRAMME

Gretry-Mottl . . . Three Dance Numbers from "Céphale et Procris"

- I. Tambourin.
- II. Menuet ("The Nymphs of Diana")
- III. Gigue.

Debussy . . . "Prélude à l'Après-Midi d'un Faune" (Prelude to "The Afternoon of a Faun"), Eclogue by S. Mallarmé

Respighi Ballad of the Gnomides

Beethoven Symphony No. 3, in E-flat major, "Eroica"

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

There will be an intermission of ten minutes after Respighi's "Ballad of the Gnomides"

THREE DANCE PIECES FROM "CEPHALUS AND PROCRIS," HEROIC
BALLET: TAMBOURIN; MENUET ("THE NYMPHS OF DIANA"); GIGUE;
FREELY ARRANGED FOR CONCERT PERFORMANCE BY FELIX MOTTL.
ANDRÉ ERNESTE MODESTE GRÉTRY

(Grétry, born at Liège, February 8, 1741; died at Montmorency, near Paris,
September 24, 1813.)

(Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; died at
Munich on July 2, 1911.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723-99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married the Princess Marie Theresa of Savoy, November 16 of that year.* At Versailles there was only this one performance. The singers were: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Mlle. Rosalie (afterwards Levasseur), Flore and l'Amour; Mlle. Beauménil, Palès; Mlle. Duplant, la Jalousie; Mlle. La Suze, la Soupçon; Mlle. Dubois, Une Nymphé. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and was performed a dozen times. Larrivée, Céphale; Mlle. Levasseur, Procris; Mlle. Mallet, Flore et l'Amour; Mlle. Beauménil, Palès; Mlle. Duplante, la Jalousie;

*Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

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Mlle. Châteauneuf, la Soupçon; Mlle. Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Paeslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival on May 23, 1777, with twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version, Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. Learning from him that he loves Procris, she informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground: Faint and wishing a refreshing breeze, he calls on Aura.* There is a stir in the foliage, and he hurls a dart. Procris comes forward with the dart that she has

*Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl took three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

I. Tambourin, Presto, ma non troppo (Grétry: presto), D major (original key, C major), 2-2. Mottl scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas, violoncellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda. The tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet" or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. Where there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum

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suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutu-pomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883), and Alphonse Daudet's romance "Numa Roumestan."

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, Lacets, Quenouilles, Soufflets, Joûte, Cocos, Cerceaux, Folies Espagnoles, Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin. There is a celebrated tambourin in Rameau's "Pieces for Clavecin"; he introduced it afterwards in his opera-ballet, "Les Fêtes d'Hebé" (Paris, 1739). There is another in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853) with the couplets beginning:—

Sur le pont
d'Avignon,
En cadence
L'on y danse;
Sur le pont
d'Avignon
L'on y danse
Tous en rond.

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A tambourin from Gluck's "Iphigénie en Aulide" in a suite arranged by Gevaert has been performed here at concerts of the Boston Symphony Orchestra.

II. Menuetto: Moderato, B-flat major, 3-4 (Grétry: Menuet, C major, 3-4, without indication of pace). Mottl scored it for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

III. Gigue: Allegro non troppo, D major, 6-8 (Grétry: Gigue, très légère, A major, 6-8). Mottl changed the melodic contour of this simple little dance, elaborated the music, and scored it for piccolo, flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, a set of three kettledrums, triangle, and strings.

Grétry says of "Céphale et Procris" in his "Memoirs ou Essais sur la Musique" (Paris, Pluviôse, An V., 3 vols.): "This opera was performed the year of the marriage of the Comte d'Artois; its success was only mediocre both at Versailles and at Paris. At the time it was received at the Opéra, there was no such thing as strict time except for choruses and dances. If certain verses of recitative were expressive, the actor would give it the importance to which a pathetic air is susceptible. If the accompaniments forced him to follow an indicated movement, he attained it only by running after the orchestra; and the result of this was a shock, a counterpoint, a perpetual syncope. The effect of this I leave to your imagination.

"One of the rehearsals was interrupted by the following dialogue, from which the state of affairs can be judged:—

"The Actress on the stage: 'What is the meaning of this, sir? I think there is a rebellion in your orchestra.'

"The Conductor at his post: 'A rebellion? We are all here in the service of the King and we serve him zealously.'

"The Actress: 'I too should like to serve him, but your orchestra puts me out, and prevents me from singing.'

"The Conductor: 'But we were keeping the time.'

"The Actress: 'In time? What sort of a beast is that? Follow me, sir, and know that your accompaniment is the most humble servant of the actress who recites.'

"The Conductor: 'When you recite, I follow you; but you are singing an air with a decidedly marked time.'

"The Actress: 'Well, leave all these follies, and follow me.'"

(The actress, others tell us, was Sophie Arnould; the conductor was Francœur.)

"The dance tunes were esteemed by the dancers."

"Céphale et Procris" at Versailles ended a long row—several weeks—of festivities arranged by Papillon de la Ferté. After the operatic performance which provoked yawns, the Dauphin was reported as saying to the Duke de Richelieu: "At last our divertissements are at an end! Now we can begin to amuse ourselves." Baron Grimm wrote in January, 1744: "Of all the operas performed for the court festivities Céphale' gave the most pleasure, and this is not a high eulogy. The success of the work seems at present below the reputation of the two authors. But it is only at Paris that these important cases are judged in a court of last resort, and we await the supreme judgment. . . . The poem, which, according to custom, has been printed for Versailles, has found

very severe judges. The amiability of M. Marmontel in cutting and hacking his verses to make them more suitable to musical expression has not been sufficiently recognized. Mlle. Arnould has even been so malicious as to say that the music of 'Céphale' seemed to her much more French than the words. The word '*aura*,' which the poet thought he should keep in French, has inspired puns, because it recalled '*ora pro nobis*.' But all these jests of the moment do not destroy the interest inspired by a good work."

Mlle. Lespinasse was not pleased with the opera in Paris. She wrote: "This music is of a pale color. My friend Grétry should keep to his own style, which is gentle, agreeable, sensitive, witty—it is good enough, and when a man of a small figure is well made, it is dangerous and surely ridiculous for him to mount on stilts; he falls on his nose and the passers-by laugh. The worst of Grétry's operas for the Comédie Italienne is better than this one at the Théâtre Lyrique."

Perhaps Grétry was consoled by the sums given him at Versailles: 2,000 francs for the composition and 3,599 for the "copies."

*
**

Overtures by "Gretrie" (*sic*)—"overture" of Carvane* (*sic*), and a "grand overture" without title—were performed in Charleston, S.C., December 17, 1793; an overture was played in the same town, March 6, 1794; "overture from La Rosiere"† was played at Norfolk, Va., April 20, 1797; overture to "Peter the Great"‡ (probably Grétry's) was played in New York, July 16, 1799; a "grand overture" without title was played in Concert Hall, Boston, May 15, 1793, and on May 30, 1793, also in Boston, June 18, 1795. The "grand overture in Rosière de Salenci" was played in Boston in the Assembly Room, September 9, 1794. We are indebted for these facts to Mr. O. G. Sonneck's "Early Concert Life in America," a work that shows uncommon research. It is not unlikely that ballet airs from Grétry's operas were also played in the United States before 1800. Grétry's "Richard Cœur de Lion" was performed in Boston in English on January 23, 1797, "with all the original music, songs, and choruses," and the orchestra was led by Mr. Trille La Barre, "who appears to have modified Grétry's score to some extent." (See Mr. Sonneck's article "Opera in America from 1783 to 1800," published in the *New Music Review*, New York, October,

*"La Caravane du Caire" (Opéra, Paris, October 30, 1783).

†"La Rosière de Salenci" (Aux Italiens, Paris, February 28, 1774).

‡"Pierre le Grand" (Aux Italiens, Paris, January 13, 1790).

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1908.) The libretto of "Selima and Azore,* a new comic opera, translated into English from the Italian by Mrs. Rigaud, the music by the most celebrated composer, Signor Gretry," was published in Philadelphia, "probably in 1794, the year of performance" in that city.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has gluttoned upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

*"Zémire et Azor" (Fontainebleau, November 9, 1771; Aux Italiens, Paris, December 10, 1771).

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"BALLADE OF THE GNOMIDES" OTTORINO RESPHIGI

(Born at Bologna, July 9, 1879; living at Rome.)

The score of "Ballata delle Gnomidi" contains a "program" by Carlo Clausetti, which is printed also in French, German and English:—

Dragging the raving gnome, the women go, abandoning their flimsy draperies to the wind. . . .

The diminutive man gambols between those, his two brides, whom a single nuptial bed awaits.

Oh! gnomides, let the race be brief, lest he weary fall when falls the Bear!

No torch was lighted at the distorted nuptials, but without, hordes of gnomes were waiting, eager for the prey.

And in the thick night a sharp cry resounded, so painful as to rout the darkness. Then silence. The new dawn was breaking; the mad wives drew their vain booty from the alcove

And fled with it, followed by the cunning throng of manlings thickly swarming about

And muttering prayers worthy only of the anathemas to be heard, in blaspheming jargon, in the depths infernal.

By a rough path, they reached a broad hill whose sharp ridge overlooked a sea of blue. In a twinkling the filthy husband was downward hurled and the rite thus ended.

Now on the summit of the hill, after their sleepless night, the two women dance in the morning breeze.

And, while the day is breaking, the tiny people join in the dance of the cruel widows. One shrieks, another mocks, still another bites or laughs aloud; a wild frenzy possesses them all, as at a witches' sabbath.

The Ballade is scored for the following orchestra: Two piccolos, two flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, four kettledrums, triangle, side drum, bass drum and cymbals, gong, Glockenspiel, xylophone, two harps, strings.

The work is freely constructed. Considerable use is made of the rhythmical figure which opens the work in the first violins (Allegro vivace, A major) and of the motive which is heard at the third measure in the muted trumpets. Eighteen pages of the score are devoted to development of this material. The next section opens with a cry from an E-flat clarinet, in its turn to be succeeded by a quieter section (Andante moderato), whose material is drawn from the trumpet motive which began the work. Another division is a funeral march, the theme of which, beginning in the drums, is taken from the first measure of the piece. There are other sections, but their material has already been heard in one form or another.

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List of Works performed at the Afternoon Concerts during the Season of 1922-1923

BEETHOVEN	
Symphony No. 3, in E-flat major, "Eroica"	V. April 7
BRAHMS	
Symphony No. 4 in E minor, Op. 98	I. December 2
DEBUSSY	
Prélude à l'Après-midi d'un Faune ("The Afternoon of a Faun"), Eclogue by S. Mallarmé	V. April 7
FRANCK	
Symphonic Poem: "Les Éolides" ("The Aeolidae")	II. January 6
GRÉTRY-MOTTIL	
Three Dance Numbers from "Céphale et Procris"	V. April 7
HANDEL	
Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)	IV. March 17
Solo Violins: R. BURGIN, J. THEODOROWICZ	
Solo Viola: G. FOUREL, Solo Violoncello: J. BEDETTI	
HONEGGER	
Horace Victorieux, Symphonie Mimée	I. December 2
D'INDY	
"Wallenstein," Trilogy (after the Dramatic Poem of Schiller), Op. 12	II. January 6
LISZT	
"Les Préludes," Symphonic Poem, No. 3 (after Lamartine)	II. January 6
A Faust Symphony in Three Character Pictures (after Goethe)	IV. March 17
HARVARD GLEE CLUB (Dr. Archibald T. Davison, Conductor)	
ARTHUR HACKETT, Tenor	
PERGOLESI-STRAVINSKY	
Suite No. 1, from the Ballet, "Pulcinella" for Small Orchestra	II. January 6
RESPIGHI	
Ballad of the Gnomides	V. April 7
STRAUSS	
Tone Poem, "Thus spake Zarathustra" (freely after Friedrich Nietzsche), Op. 30	I. December 2
WAGNER	
Overture to "The Flying Dutchman"	III. February 3
Prelude to "Lohengrin"	III. February 3
Prelude to "The Mastersingers of Nuremberg"	III. February 3
Prelude and Love-Death, "Tristan and Isolde"	III. February 3
Wotan's Farewell and Magic Fire Music (Close of "The Valkyrie")	III. February 3
Wotan—CLARENCE WHITEHILL	
Siegfried's Ascent to Bruennhilde's Rock (Siegfried); Morning Dawn, Siegfried's Rhine Journey and Close of "Dusk of the Gods"	III. February 3

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte," and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give an-

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other kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo e sotto voce*, with the theme in the first violins, accompanied by simple chords in the other strings.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the *Variations for pianoforte*, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme.

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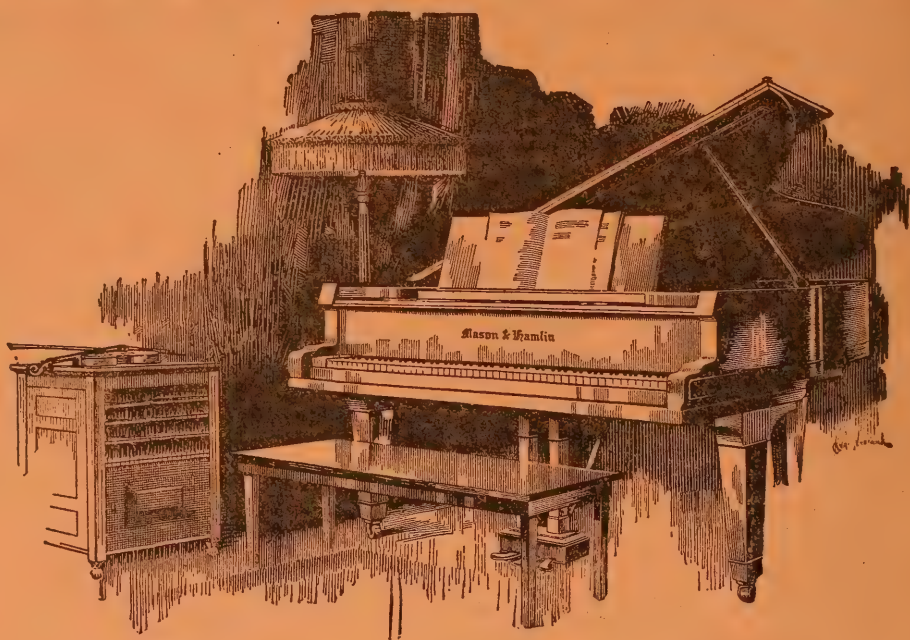
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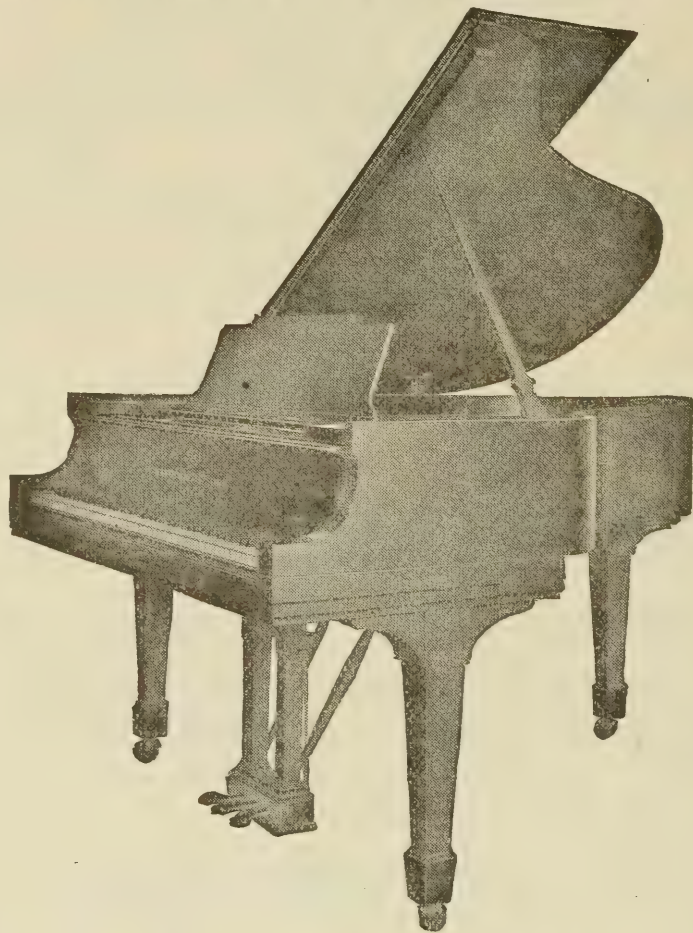
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- Brahms

I. Allegro non troppo.

II. Andante moderato.

III. Allegro giocoso.

IV. Allegro energico e passionato.

Symphony No. 4 in E minor, Op. 98
- Mozart

{

Aria, "Deh Vieni," from "Le Nozze di Figaro"

Air, "Martern Aller Arten" from "Die Entführung aus dem Serail"

}
- Debussy

"Prelude à l'Après-Midi d'un Faune" (Prelude to "The Afternoon of a Faun"), Eclogue by S. Mallarmé
- Strauss

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SYMPHONY IN E MINOR, Op. 98 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was

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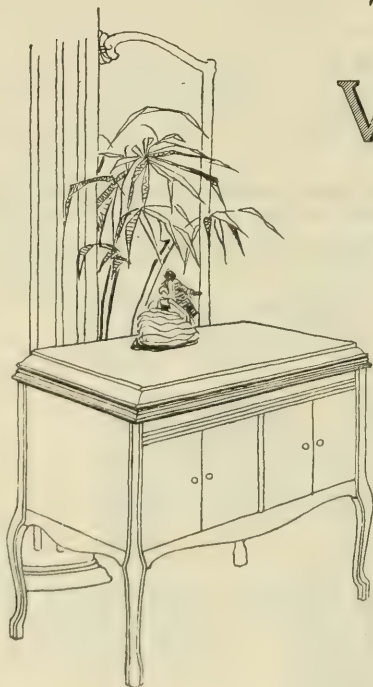
certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

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not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting

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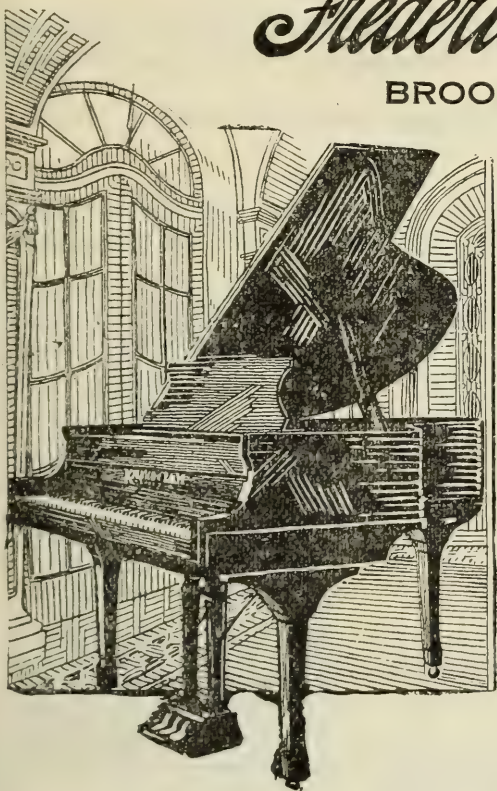
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house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever.”*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song “Auf dem Kirchhofe” with the words “Ich war an manch vergess'nem Grab gewesen”; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's “Ædipus Coloneus”: “Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best.”

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

ARIA “DEH VIENI,” FROM “LE NOZZE DI FIGARO,” ACT IV., SCENE 10 WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

“Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,† aggiustata dalla commedia del Beaumarchais, ‘Le Mariage de Figaro’; musica di W. A. Mozart,” was composed at Vienna in 1786, and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his “Reminiscences” that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's “Magic Flute,” September 30, 1791). Mozart conducted.

The scene is a garden,—an arbor at the right and another to the left. Night.

*Brahms attended the production of Johann Strauss's operetta, “Die Göttin der Vernunft,” March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

†Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. “He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager and bookseller in America.” Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, “Da Ponte in New York” (“Music and Manners,” New York, 1898).

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

Air. Andante, F major, 6-8. Accompanied by flute, oboe, bassoon, and the usual strings.

Deh vieni, non tardar, o gioja bella!
 Vieni ove amore per goder t' appella.
 Finchè non splende in ciel notturna face.
 Finchè l' aria è ancor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l' aura,
 Che col dolce susurro il cor ristaura,
 Quì ridono i fioretti, e l' erba è fresca,
 Ai piaceri d' amor quì tutto adescà.

Vieni, ben mio! tra queste piante ascese!
 Ti vo' la fronte incoronar di rose!

Air.

O come, my heart's delight, where love invites thee,
 Come then, for without thee no joy delights me,
 The moon and stars for us have veil'd their splendor.
 Philomela has hush'd her carols tender.

The brooklet murmurs near with sound caressing,
 'Tis the hour for love and love's confessing.
 The zephyr o'er the flow'rs is softly playing,
 Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes,
 Thy love is waiting to wreath thy brow with roses!*

The first performance of the opera in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

*The English version is by Natalie McFarren.



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AIR, "MARTERN ALLER ARTEN," FROM "DIE ENTFÜHRUNG AUS DEM SERAIL," ACT II., NO. 11 . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This air from "Die Entführung aus dem Serail" ("The Abduction from the Harem") is sung by Constanze. Mozart's comic *Singspiel* in three acts, the text adapted by Gottlob Stephanie from C. F. Bretzner's "Belmonte und Constanze, oder die Entführung aus dem Serail," an operetta in three acts with music by Johann André (Leipsic, 1781), was produced at the National Theatre, Vienna, on July 12, 1782.

The story is a simple one. A Spanish girl Constanze, her maid Blondchen (Blonda), and her valet Pedrillo are in the harem of Selim Pascha, under the charge of Osmin, the guardian of the harem. Belmonte, the lover of Constanze, finds his way into the harem. Pedrillo drugs Osmin's wine. The guardian exposes the plot. The conspirators are about to be bowstrunged, but Selim recognizes Belmonte as a citizen of Burges who once saved his life. He therefore frees the captives.

The air "Martern aller Arten" is sung in the scene of Constanze's rejection of the Sultan's proposals. It is addressed to Selim, who has threatened the maid with all sorts of tortures.

Allegro.

Martern aller Arten
Mögen meiner warten,
Ich verlache nur dein Dräun.
Nichts soll mich erschüttern,
Nur dann würd' ich zittern,
Könnst' ich untreu jemals sein.

Lass dich bewegen?
Verschone mich
Des Himmels Segen belohne dich.

Allegro assai.

Doch du bist entschlossen.
Willig, unverdrossen
Wähl' ich jede Pein und Noth.
Ordne nur, gebiete,
Lärme, tobe, wüthe,
Zuletzt befreit mich doch der Tod.

Tempo primo.

Lass dich bewegen, etc.

Allegro assai.

Doch du bist entschlossen, etc.

The following translation into English is by the Rev. John Troutbeck:—

Thou may'st learn to hate me,
Tortures may await me,
I but smile at all thy threats.
Fear will ne'er assail me,
My heart will not fail me,
While it faithful beats.

Hast thou no mercy?
Oh, spare thou me!
By heav'n thy kindness rewarded be.

Yet if thou repent not,
If thy heart relent not,
Spare me not a pain or grief!
Spare me not, compel me,
Quarrel, bluster, kill me,
In death at last will come relief.

Hast thou no mercy, etc.

Yet if thou repent not, etc.

This air is preceded by a long orchestral ritornello, the greater part of which is now usually cut in opera house and concert hall. The aria begins with an Allegro movement in C major, 4-4 time; this is followed by an Allegro assai in the same key and time. The Allegro and the Allegro assai return again. The orchestral accompaniment is scored for two clarinets, two bassoons, two horns, two trumpets, kettle-drums, solo flute, solo oboe, solo violin, solo violoncello, and the usual strings.

The air was written to display the agility in florid passages of Katharina Cavalieri, who took the part of Constanze.

This air has been sung in Boston at concerts of the Boston Symphony Orchestra by Mme. Steinbach-Jahns on April 19, 1890, and by Mme. Sembrich on December 9, 1899.

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

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States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

TONE POEM, "THUS SPAKE ZARATHUSTRA" (FREELY AFTER FRIEDR. NIETZSCHE), OP. 30 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

The full title of this composition is "Also sprach Zarathustra, Ton-dichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1.

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while



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| | I. Allegro moderato | |
| | II. Andante con moto | |
| BRAHMS | Waltzes for Pianoforte Arranged for Orchestra by Wilhelm Gericke | |
| STRAUSS | "Till Eulenspiegel's Merry Pranks, after the Old Fashioned, Roguish Manner—in Rondo Form" for Full Orchestra, Op. 28 | |
| <hr/> | | |
| BEETHOVEN | | Symphony No. 5 in C minor, Op. 67 |
| | I. Allegro con brio | |
| | II. Andante con moto | |
| | III. Allegro; Trio | |
| | IV. Allegro | |

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the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

* * *

"Thus spake Zarathustra" is scored for piccolo, three flutes (one interchangeable with a second piccolo), three oboes, English horn, two clarinets in B-flat, clarinet in E-flat, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, eight double-basses.

* * *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON DEN HINTERWELTLERN" (Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in violoncellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

... "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to *sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

“GRABLIED” (Grave Song). The oboe has a tender cantilena over the Yearning motive in violoncellos and bassoons.

“Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.’ Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still.” . . .

“VON DER WISSENSCHAFT” (Of Science). The fugued passage begins with violoncellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

“Thus sang the wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: ‘Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different*. We *seek* different things . . . ye and I. For I seek more *security*. . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity*.’ ” . . .

Much farther on a passage in the strings, beginning in the violoncellos and violas, arises from B minor. “DER GENESENDER” (The Convalescent):

“Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra’s voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra’s cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . ‘Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. ‘Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man’s fate!’ . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul.”

TANZLIED. The dance song begins with laughter in the wood-wind.

“One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture

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and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

"NACHTLIED" ("Night Song").

"Night it is: now talk louder all springing wells.
 And my soul also is a springing well.
 Night it is: now only awake all songs of the loving.
 And my soul also is a song of one loving.
 Something never stilled, never to be stilled, is within me
 Which longs to sing aloud;
 A longing for love is within me,
 Which itself speaks the language of love.
 Night it is."

"NACHTWANDERLIED" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is
 'Once more,' whose sense is 'For all Eternity!'
 Sing, ye higher men, Zarathustra's roundelay!

ONE!

O man, take heed!

TWO!

What saith the deep midnight?

THREE!

'I have slept, I have slept!—

FOUR!

From deep dream I woke to light.

FIVE!

The world is deep.

SIX!

And deeper than the day thought for.

SEVEN!

Deep is its woe,—

EIGHT!

And deeper still than woe—delight.'

NINE!

Saith woe: 'Vanish!'

TEN!

Yet all joy wants eternity.

ELEVEN!

Wants deep, deep eternity!"

TWELVE!

The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

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Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, I.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

Ritter, A.
Kandler, F.

PERCUSSION.

Ludwig, C.
Zahn, F.
Sternburg, S.

ORGAN.

Snow, A.

CELESTA.

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PROGRAMME

d'Indy . . . "Wallenstein," Trilogy (after the Dramatic Poem of Schiller), Op. 12

- I. Wallenstein's Camp.
- II. Max and Thekla (The Piccolomini).
- III. The Death of Wallenstein.

Pergolesi-Stravinsky . . . Suite No 1, for Small Orchestra
(from the Ballet, "Pulcinella")

- I. Sinfonia (Overture): Allegro moderato.
- II. Serenata: Larghetto.
- III. a. Scherzino.
b. Allegro.
c. Andantino.
d. Allegro.
(There will be no pause between Nos. II and III.)

Grieg . . . Concerto in A minor, for Pianoforte, Op. 16

- I. Allegro molto moderato.
- II. Adagio.
- III. Allegro moderato molto e marcato.

Chabrier . . . "España," Rhapsody for full Orchestra

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"WALLENSTEIN" TRILOGY (AFTER THE DRAMATIC POEM OF SCHILLER)
VINCENT D'INDY

(Born at Paris, March 27, 1852* ; now living in Paris.)

The first work of Vincent d'Indy performed in Paris was his "Ouverture des Piccolomini," produced at a Padeloup concert, January 25, 1874. This overture, the second part of the "Wallenstein" trilogy, showed, it is said, the marked influence of Schumann. It was afterwards changed materially, thoroughly rewritten.

The "Wallenstein" trilogy was begun in 1873-74. It was completed about 1881. The third movement, "La Mort de Wallenstein," was first performed at a Padeloup concert ("Concert Populaire") in Paris, March 14, 1880. The first movement, "Le Camp de Wallenstein," was first performed at a concert of the National Society, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Padeloup conductor, in Paris. There were performances of this or that movement at the concerts of the National Society in Paris, at Angers, and at Antwerp, but the first performance of the trilogy, complete, was at a Lamoureux concert in Paris, March 4, 1888.

The first performance of the trilogy in the United States was at one of Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888.

The first performance of the trilogy in Boston was on October 19, 1907, at a concert of the Boston Symphony Orchestra. There was a second performance on December 20, 1918.

When "The Death of Wallenstein" was first performed in Paris, there was an argument, an explanatory programme, for a contem-

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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porary reviewer then discussed the possibility of translating into music "Rêves héroïques de gloire et de liberté," "Trahison," "Mort," while he admitted d'Indy's success in the sections, "Souvenir de Thecla" and "Triomphe." The score of the trilogy is without a programme of any sort.

Hugues Imbert's sketch of the trilogy was Englished by Stanley V. Makower as follows:—

"The distinguishing feature of the symphonic music of Vincent d'Indy is that it paints with forcible truth, marvellous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,'* after the slow valse, comes

*James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unfailing success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law, save that of the camp; a hard oppression of the peasantry, and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

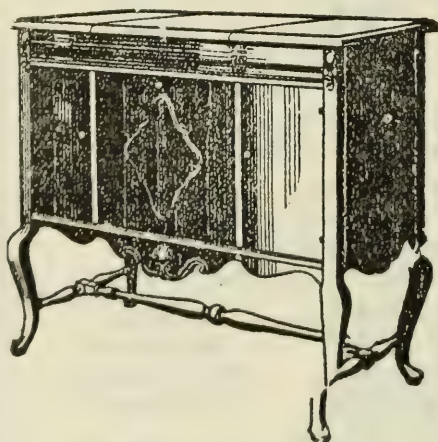
"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

"Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime."

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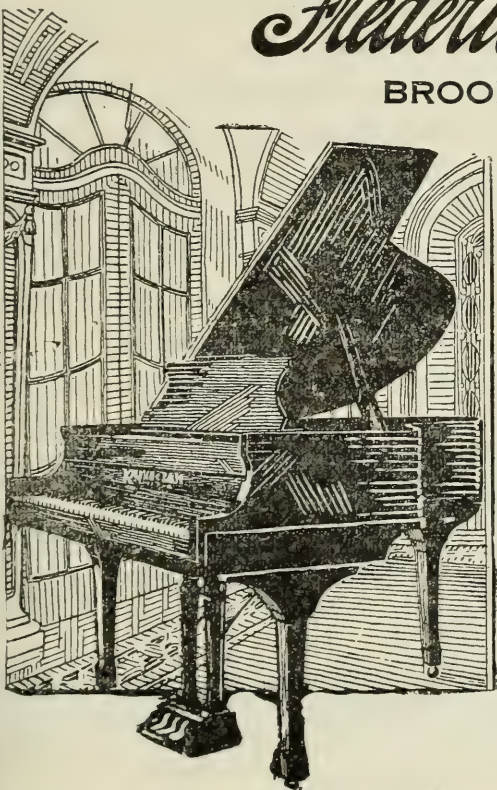
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the savage dance with its determined rhythm, the sermon of the Capuchin father given to the bassoon, the theme of Wallenstein energetically illustrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets amid the fortissimi of the orchestra. In all this you will recognize the mastery of the musician who has approached very nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama. Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what felicity do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested in the brief introduction by the horns! The third and last episode is the death of Wallenstein. Very dramatic is the opening, in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini' (act ii., scene 6). Yet the mysterious force which

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labors in the bowels of nature—the ladder of spirits that stretches from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their centre,—all this can be beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen. After several episodes, an ascending progression of the basses brings back the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the *starry* chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song. Soon calm is restored, and the sound dies away gradually in a long *pianissimo* of the stringed instruments."

*
* *

The first movement, "Wallenstein's Camp," Allegro giusto, 3-4, is dedicated to Henri Duparc.* It is in the general nature of a scherzo which portrays the camp life and the rude jesting of the soldiery. The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, allegro moderato, 3-8. After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme, B minor, Allegro moderato e giocoso, 2-4, in a fugal passage.† This section describes the Capuchin's sermon. The monk is mocked and derided by wood-wind instruments; the trumpet parodies the fugue theme, and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets, and trombones announce by a phrase, Largo e maestoso, 4-4, the presence

*Marie Eugène Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck promoted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. He is now living in Switzerland. His chief works are a symphonic poem, "Lenore" (composed in 1874-75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony concert, December 5, 1896), an orchestral suite, a violoncello sonata (destroyed), a set of waltzes for orchestra (1874) "Aux Etoiles," nocturne for orchestra (1910, performed at a Lamoureux concert, February 26, 1911), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874-78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

†Hermann Kretzschmar, in his analysis of this movement, is reminded of the days of Reinhard Keiser (1674-1739), who wrote quartets, quintets, and sextets for bassoons.

of Wallenstein. The monk is at last free, and the scherzo trio, which began with the bassoon theme, is at an end. The Camp motive and the waltz themes are worked out with changes in the instrumentation, and the Wallenstein motive reappears (brass instruments) at the close in the midst of the orchestral storm.

II. "Max and Thekla" ("The Piccolomini"), Andante, Allegro, Adagio, E-flat major, B major, G major, E-flat minor, 4-4, is dedicated to Jules Pasdeloup.* There is a short introduction full of bodement, with a rhythmic figure for kettledrums, plaintive wail of violins, and lamentation of the horns. This horn motive is identical with the second section of the Wallenstein motive, which was heard in the first movement.

Max Piccolomini is then characterized by an expressive theme, Andante, E-flat major, 4-4, which is given first to the clarinets and horns, afterwards to the full orchestra. This theme is developed at length. The kettledrums interrupt, but the motive is repeated, and, varied, gains in emotional intensity. Brass and drums hint at the tragic ending, but the tempo changes to Allegro risoluto, and a

*Jules Etienne Pasdeloup was born at Paris, September 15, 1819. He died at Fontainebleau, August 13, 1887. At the Paris Conservatory he gained the first prize for *solfège* in 1832 and the first prize for pianoforte playing in 1834. He afterwards took lessons of Dourlen and Carafa in composition. As Governor of the Château of St. Cloud he made influential friends, and, discontented with the orchestral leaders who would not produce his works or those of young France, he founded in 1851 the "Society of Young Artists of the Conservatory," of which he was conductor. He produced symphonies by Gounod, Saint-Saëns, Gouvy, and other French composers, also music hitherto unheard in Paris by Mozart, Schumann, and Meyerbeer. In 1861 he moved to the Cirque Napoléon, and on October 27 began his Concerts Populaires. A flaming admirer of Wagner, he produced "Rienzi" at the Théâtre Lyrique (April 6, 1869), and lost much money. After the Franco-Prussian War he resumed his concerts,—he was manager of the Théâtre Lyrique 1868–70,—and the French government gave him a subsidy of twenty-five thousand francs. He closed these concerts in 1884 and in that year a sum of nearly one hundred thousand francs was raised for him at a concert in his honor. But he could not be idle. In 1885 he organized concerts at Monte Carlo, and afterwards established pianoforte classes in Paris. In 1886 he began a new series of orchestral concerts with the old title, but the revival was not successful. A conductor of most catholic taste, he was ever a firm friend of young composers, and, though a patriotic Frenchman, he knew not chauvinism in art.

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motive built on the first measure of the Max theme is associated with a dialogued motive for violin and violoncello. The Fate motive of the introduction enters. There is an energetic development of this theme and of that of the Allegro risoluto. This leads to a section in B major, Andante tranquillo. The clarinet, accompanied by tremulous strings, sings a theme that may be named the Thekla or Love motive. This theme is repeated by violas and violoncellos, and it is combined with the theme of Max. The love scene is interrupted by the entrance of Wallenstein's typical motive (brass, maestoso), which is now passionate and disquieted. The Allegro risoluto theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament: her theme now appears in E-flat minor. There is a final recollection of Max (theme for first horn); the end is mourning and desolation.

III. Wallenstein's Death, Très large, Allegro maestoso, B minor, 2-2, is dedicated to Camille Benoît.* "One will listen in vain," says Mr. H. W. Harris, "for any musical description of the great warrior's tragic end. The composer adheres to the programme of Schiller's drama, in which, it will be remembered, the audience is not permitted to witness the assassination of the hero."

There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, Allegro, portray to some the conspiracy and the overthrow of the general, whose theme appears now in a distorted shape. Again is there the tumultuous confusion of the camp. A maestoso passage follows. This is succeeded by a repetition of the Allegro, which, however, is changed. The Thekla motive comes again, and another maestoso passage follows. The trilogy ends sonorously with the introduction used as a foundation.

The trilogy is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, bass drum, cymbals, eight harps, strings.

SUITE NO. 1, FOR A SMALL ORCHESTRA, FROM "PULCINELLA," A BALLET WITH SONG (AFTER PERGOLESI) IVOR STRAVINSKY

(Stravinsky, born at Oranienbaum, near Petrograd; living in Paris. Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pazzuoli, near Naples, March 16, 1736.)

"Pulcinella," ballet with song in one act, music by Stravinsky (after Pergolesi); was performed for the first time at the Opéra, Paris, on May

* Camille Benoît, appointed in 1895 *conservateur* at the Louvre, was a pupil of César Franck. His chief compositions are an overture (about 1880); symphonic poem, "Merlin, l'Enchanteur"; lyric scene, "La Mort de Cléopâtre" (sung by Mme. Mauvernay at a Concert Populaire, Paris, March 30, 1884); music to Anatole France's "Noces Corinthiennes." He is the author of "Souvenirs" (1884) and "Musiciens, Poètes, et Philosophes" (1877). He translated into French extracts from Wagner's prose works; into Latin the text of Beethoven's "Elegische Gesang," and he arranged Berlioz's "Romeo and Juliet" for the pianoforte (four hands).

15, 1920, under the direction of Serge de Diaghileff. The choreography was arranged by Léonide Massine; the scenery and costume designed by Pablo Picasso were put in effect by Wladimir and Violette Polunine.

Pulcinella, Massine; Pimpinella, Thamar Karsavina; Prudenza, Lubov Tchernicheva; Rosetta, Vera Nemtchinova; Fourbo, Sigmund Novak; Caviello, Stanislaw Idzikovsky; Florindo, Nikolas Zverev; Il Dottore, Enrico Cechetti; Tartageia, Stanislaw Kostetsky; Quatre petits pulcinellas, MM. Bourman, Okimovsky, Micholaitchik, Loukine.

Singers: Mme. Zoia Roskovska, Aurelio Anglada (tenor), Gino de Vecchi (bass).

Ernest Ansermet conducted.

The score contains this argument:

The subject of "Pulcinella" is taken from a manuscript found at Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: "Four Similar Pulchinellas."

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* * *

When this ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikovsky as the two gallants, who try to kill him for the theft, we are given so brilliant a display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

When the ballet was revived at London in July, 1921, with Woizikovsky as Pulcinella, and with Mmes. Lopokova, Tchernicheva, Nemtchinova, and MM. Novak, Idzikovsky, dancers, and the singers Zoia Roskovska and MM. Ritch and Keedanov, the *Daily Telegraph* said (July 6):—

"Until it is about half-way through 'Pulcinella,' the old Italian story to which Stravinsky has fitted an arrangement of Pergolesi music, is as delightful a ballet-opera as one could wish to see. It has in their

quintessence those happy qualities which have put the Russian Ballet in a place by itself—invention, imagination, grace, and humor. The dances are of the daintiest; the comically serious imitation of the old-fashioned conventions is as entertaining as can be; the music is a particularly clever experiment in the difficult art of bringing an old composer up to date without overdoing it. So far as the rest of the ballet is concerned, one has no quarrel with the music, but dramatically it falls to pieces. It infringes two of the chief dramatic canons, for in the first place it becomes confusing, and it is extremely difficult to know which of the gentlemen in the large black noses is which and why he is doing what he does. In the second place, it loses its grip upon the audience, and may have been compared to a farce with two very good acts and one greatly inferior one to end up with. It is one of the very fine ballets in the Russians' repertory which really need cutting and revising. That it was enthusiastically received on its revival was due to the brilliant dancing . . . and to the fine singing."

The score calls for these instruments: two flutes (second flute interchangeable with piccolo), two oboes, two bassoons, two horns, trumpet, trombone, and solo quintet of strings, and the usual strings.

* * *

There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap, white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Scaramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionnettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires au Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

* * *

Pergolesi is now best known by his beautiful "Stabat Mater"; his opera "La Serva Padrona" (1733) which is still performed, and a few

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THIRD CONCERT

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

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songs still sung in concert-halls ("Nina" is falsely attributed to him); but he wrote nearly a dozen operas, several cantatas, and much music for the church.

"La Serva Padrona" was performed as "The Mistress and Maid," by "the celebrated Italian Pere Golaise" (*sic*) at Baltimore, Md., by a French company of comedians, on June 14, 1790. It was performed in Italian at the Academy of Music, New York, on November 13, 1858, with Marie Piccolomini as the housemaid. It was in the repertoire of the Society of American Singers, New York, in 1917-18.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 16

EDVARD HAGERUP GRIEG

(Born at Bergen, Norway, June 15, 1843; died at Bergen, September 4, 1907.)

This concerto was composed in the summer of 1868 in the village of Sölleröd, Denmark, where Grieg was spending his vacation. His home was then at Christiania, Norway, where he was conductor of the Philharmonic Society. The first performance took place at Copenhagen in 1869. Edmund Neupert was the pianist. Grieg revised the concerto several times. A few months before his death he was rescoring it in part.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The

*Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators. However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "*España*" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "*España*" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects,

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frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, April 30, 1915, November 17, 1916; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets á piston, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

* * *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers, '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

*Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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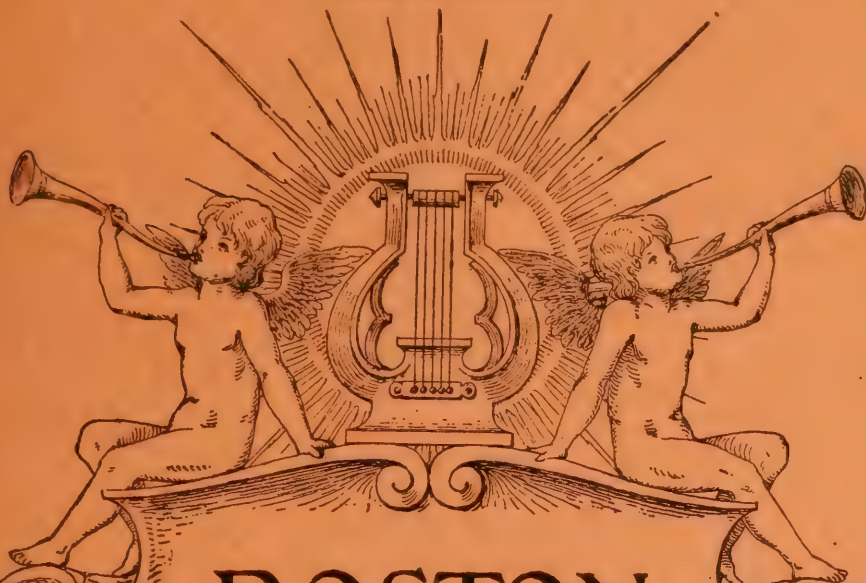
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Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

Programme of the THIRD CONCERT

FRIDAY EVENING, FEBRUARY 2, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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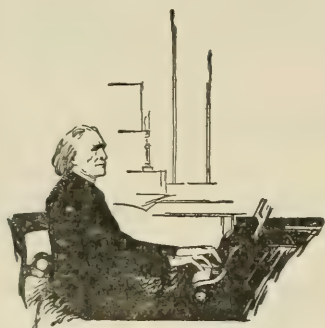
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Brooke, A.
Amerena, P.

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Longy, G.
Lenom, C.
Stanislaus, H.

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Arcieri, E.
Vannini, A.

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Hess, M.
Van Den Berg, C.

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Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

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Hampe, C.
Adam, E.
Mausebach, A.
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Adam, E.

HARPS.

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THIRD CONCERT

FRIDAY EVENING, FEBRUARY 2

AT 8.15

PROGRAMME

Beethoven Symphony No. 8 in F major, Op. 93
I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Smetana Symphonic Poem, "Vltava" ("The Moldau") from
"Ma Vlast" ("My Country"), No. 2

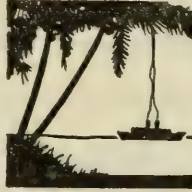
Brahms Concerto in D major for Violin and Orchestra, Op. 77
I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Wagner Siegfried's Ascent to Brünnhilde's Rock ("Siegfried");
Morning Dawn, Siegfried's Rhine Journey and
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SYMPHONY IN F MAJOR, No. 8, Op. 93 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Linz, im Monath October 1812." Glöggel's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and as Staudenheim, his physician, advised him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's home at Linz, where he remained until into November.

The Seventh and Eighth Symphonies were probabaly played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814.

The *Allgemeine Musik-Zeitung* in a review of this concert stated that

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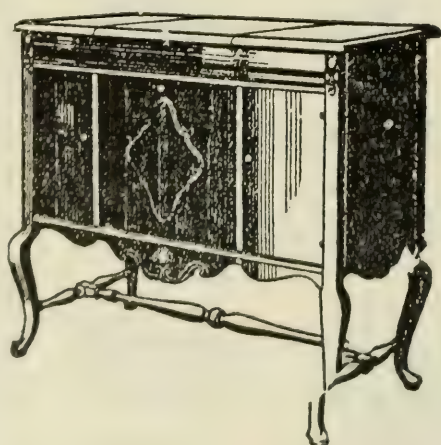
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the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegro was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" (than the Seventh).

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven

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double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." Thayer examined into this story and came to this conclusion: "That Mälzel's 'ta, ta, ta,' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth

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notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been a dispute concerning the pace at which the Menuetto should be taken.

The first performance of the symphony in America was by the Philharmonic Society of New York on November 16, 1844. George Loder conducted.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

**SYMPHONIC POEM "VLTAVA" ("THE MOLDAU"), FROM "MÁ VLAST"
("MY COUNTRY") No. 2 FRIEDRICH SMETANA**

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. "The Moldau," composed in 1874 and performed for the first time at Zofin on April 4, 1875, is the second of the six symphonic poems.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

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The following Preface* is printed on a page of the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.

*The translation into English is by W. F. Apthorp.

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CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written during the summer and fall of 1878, at Pörschach on Lake Wörther in Carinthia, for Joseph Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Joachim complained of the "unaccustomed difficulties." As late as April 1879, when he had played the concerto at Leipsic, Vienna, Budapest, Cologne, and London he suggested changes which Brahms accepted. Kalbeck says of the first performance: "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

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JOURNEY UP THE RHINE ; CLOSE ("DUSK OF THE GODS"*—PROLOGUE)
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

Wotan had condemned the Valkyrie, Brünnhilde, for disobedience, to sleep within a circle of fire, through which only a hero that does not know fear can pass to awaken her. Siegfried after he has shattered Wotan's spear, guided by the the song of the forest bird rushes "with all the tumult of Spring in his veins" to the sleeping maiden. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The Fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of youth and love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave after hours of happiness. Brünnhilde has taught him the wisdom of the gods. Siegfried swears eternal fidelity, and as a pledge gives her the ring which he had worn. She gives him her horse Grane and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the home of the Gibichungs. Brünnhilde watches him making his way down the valley. The sound of his horn comes to her from afar. The motives are those of Fate, Siegfried the Hero, Brünnhilde the Wife, the Ride of the Valkyries. There is then a skip to the last and rapturous measures of the parting scene, with a climax worked out of Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

*George Bernard Shaw prefers "Night Falls on the Gods," although he gives "God's-gloaming" as a literal translation.

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Siegfried's Journey up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the Prologue and the first act of "Dusk of the Gods." The Scherzo is in three parts. The first is a working up of Siegfried's Horn Call and part of the Fire motive with use afterwards of the Wander Song. The second part begins with a full orchestral outburst. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhine-gold motive, and at last the Nibelungs' Power-for-Evil music; but Mr. Monteux has substituted final pages of "Dusk of the Gods" in place of Richter's addition of a few measures of the Walhalla motive ("Rhinegold," Scene II.).

Wagner conceived "Götterdämmerung" as early as 1848 and wrote the poem before those of the other music dramas in "Der Ring," entitling it at first "Siegfried's Death." He began to compose the music in 1869. The scoring was completed in 1874.

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Alfred Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Guttrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann; Wellgunde, Marianne Brandt; Flosshilde, Louise Meisslinger. Anton Seidl conducted. "The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan on January 24, 1899, when Mme. Schumann-Heink was the Waltraute and also one of the Norns. The others were Olga Pevny and Louise Meisslinger. 'Der Ring des Nibelungen' was first performed without cuts at the Metropolitan on January 12, 17, 19, and 24, 1899."

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WITH HISTORICAL AND DESCRIPTIVE
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Schubert Symphony in B minor ("Unfinished")

- I. Allegro moderato.
II. Andante con moto.

Gluck Aria, "Divinités du Styx," from "Alceste"

Strauss "Till Eulenspiegel's Merry Pranks, after the
Old-fashioned, Roguish Manner, in Rondo
Form," for Full Orchestra, Op. 28

Loeffler "La Mort de Tintagiles," Dramatic Poem after
the Drama of Maurice Maeterlinck, for
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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The work-

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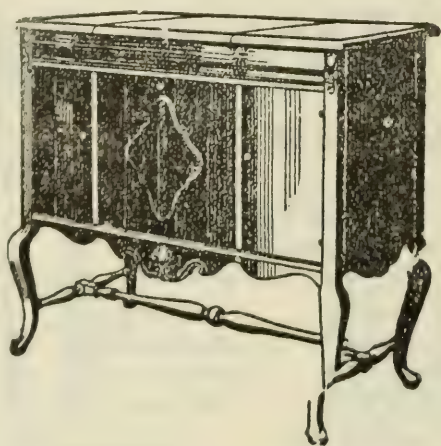
room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

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AIR, "DIVINITÉS DU STYX," FROM "ALCESTE," ACT I, SCENE 7
CHRISTOPH WILLIBALD GLUCK

(Born at Weidenwang, near Berching in the Upper Palatinate, July 2, 1714: died at Vienna, November 15, 1787.)

"Alceste," an opera in three acts, Italian libretto by Calzabigi, music by Gluck, was produced at Vienna on December 16, 1767. The libretto was based on the tragedy of Euripides. Antonia Bernasconi took the part of Alceste. The score was published in 1769. It contained the famous preface that expressed Gluck's views on the character of opera and his purpose in writing "Alceste."

"Alceste: tragédie-opéra," in three acts, with the French text by Bailli du Rollet, was produced at the Opéra in Paris on April 23, 1776. Rosalie Levasseur took the part of the heroine.

The air "Divinités du Styx" closes the first act.

Divinités du Styx, ministres de la mort!
Je n'invoquerai point votre pitié cruelle,
J'enlève un tendre époux à son funeste sort;
Mais je vous abandonne une épouse fidèle.
Mourir pour ce qu'on aime est un trop doux effort,
Une vertu si naturelle . . .
Mon cœur est animé du plus noble transport.
Je sens une force nouvelle,
Je vais où mon amour m'appelle.

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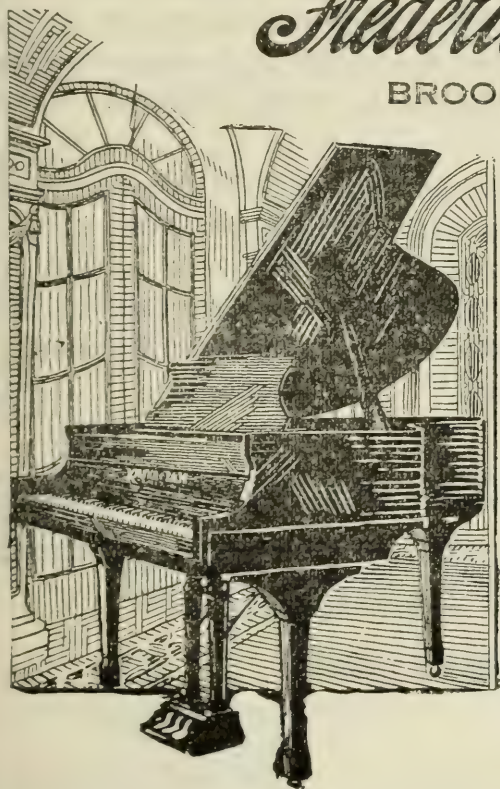
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 I will not invoke your cruel pity,
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 But I abandon a faithful wife to you.
 To die for him we love is too sweet an effort,
 So natural a virtue . . .
 My heart is animated with the noblest transport.
 I feel new strength,
 I go whither my love calls me.

English translation by W. F. Apthorp.

Andante, B-flat major, 2-2, interrupted by a Presto in F major, 2-4. The accompaniment is scored for two oboes, two clarinets, two bassoons, two horns, three trombones, and strings.

The opera was revived at the Paris Opéra in An XIII, 1825. 1861, 1866. It has been in the repertoire of the Opéra-Comique, Paris, since 1904, when Félicia Litvinne took the part of Alceste.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (Andante comodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive,

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gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clari-

nets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second

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and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time" But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

“LA MORT DE TINTAGILES,” DRAMATIC POEM AFTER THE DRAMA OF
M. MAETERLINCK, FOR FULL ORCHESTRA AND VIOLE D’AMOUR,
OP. 6 CHARLES MARTIN LOEFFLER

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: “Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionnettes.”

Mr. Loeffler’s symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d’amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d’amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas’s Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterwards remodelled the score. He took out the second viole d’amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. “The Death of Tintagiles” in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d’amour was played by the composer. At performances on April 18, 1914, and October 23, 1915, Mr. Féir played the viole d’amour.

The poem is scored for three flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, small E-flat clarinet, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, viole d’amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure, corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles

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from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

* * *

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

* * *

Stage music for "La Mort de Tintagiles" has been written by Léon Dubois of Brussels; by A. von Ahn Carse of London; and by Jean Nougues. The music by Nougues was written for a performance at the Théâtres des Mathurins, Paris, December 21, 1905: Ygraine, Mme. Georgette Leblanc; Bellangère, Nina Russell (Mrs. Henry Russell); First Servant of the Queen, Ines Devriès; Second Servant of the Queen,

Nathalie Varésa (Mrs. Henry Russell's sister); Third Servant of the Queen, Marie Deslandres; Aglovale, Stéph. Austin; Tintagiles, The Little Russell.

* * *

The *Pall Mall Gazette* of December 20, 1913, published this curious letter:—

To the Editor of the Pall Mall Gazette:—

Sir,—Will you allow me to say a word about Maeterlinck's "Death of Tintagiles"? I write liable to correction on the point of interpretation, but I venture to suggest that the fact that it is a symbolic play is self-evident. In your criticism of the performance at the St. James's Theatre on Wednesday last, the manifest meaning is only dealt with. But, as in the case of dreams, besides the manifest there is the latent meaning, which is really the only meaning that is worthy of the name. There are sufficient hints in the play that it symbolizes something, just as there are sufficient hints in a clear and vivid dream that a meaning underlies the panorama of images.

Ygraine meets the "child" in the open, takes it to the castle, in spite of its fears, and keeps it in the sombre room with the old man, whose sword is rusty, and with the elder sister, who ultimately deserts her. The battle is against forces that time does not weaken, symbolized as three villains, but Ygraine does not know that they are manacled, because she has never seen them. When the door is forced open by the unknown, no one enters, but *white* light streams in and terrifies Ygraine. Religion, kinship, and her own passionate ignorance fail her. The "child" is captured, and she cannot get to it because she cannot find the "key." It dies because it has never been given a chance to live. Prejudice, narrowness, the fear to find out too much, the horror of natural forces, have killed it. But it would be folly to attempt a dogmatic interpretation.—Yours, etc.,

M. N.

December 18.

SONG: "IN QUESTA TOMBA" . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827)

The *Journal des Luxus* of November, 1806, printed this paragraph: "Countess Rzewuska improvised an aria at the pianoforte; The poet Carpani at once improvised a text for it. He imagined a lover who had died of grief because of the indifference of his lady-love; she repenting of her hard-heartedness, bedews the grave; and now the shade calls to her: 'In questa tomba oscura.'"

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In questa tomba oscura
Lasciami riposar;
Quando vivevo, ingrata,
Dovevi a me pensar.
Lascia ch l' oembre ignude
Godansi pace almen
E non bagnar mie ceneri
D' inutile velen.

In this sepulchral darkness
O let me tranquil be;
While I yet lived, faithless creature,
Thou should'st have thought on me.
O let the shades here denuded
Of all that is worldly and vain
Repose unwept by poisoned tears,
And free from guile remain.

RHAPSODIE ROUMAINE IN A MAJOR, OP. 11, No. 1

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1880; now in the United States.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis.

The Bucharest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

Enesco played Brahms's violin concerto and conducted his Suite, Op. 9, at the concerts of the Boston Symphony Orchestra in Boston, January 19-20, 1923.

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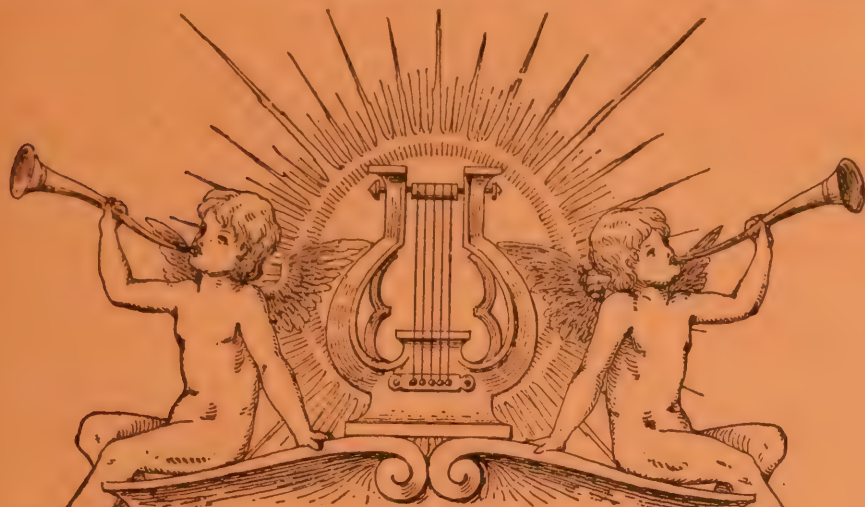
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FIFTH CONCERT

FRIDAY EVENING, APRIL 6

AT 8.15

PROGRAMME

Tchaikovsky Symphony No. 6 in B minor, "Pathetic,"
Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale; Adagio lamentoso.

Respighi Ballad of the Gnomides

Schumann Concerto for Violoncello with Orchestral
Accompaniment, in A minor, Op. 129
Allegro non troppo — Andante — Molto vivace

Wagner Overture to "Rienzi"

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SYMPHONY No. 6, IN B MINOR, "PATHETIC," Op. 74.

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This symphony was performed for the first time at Petrograd on October 28, 1893.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

*
**

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrances of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound;

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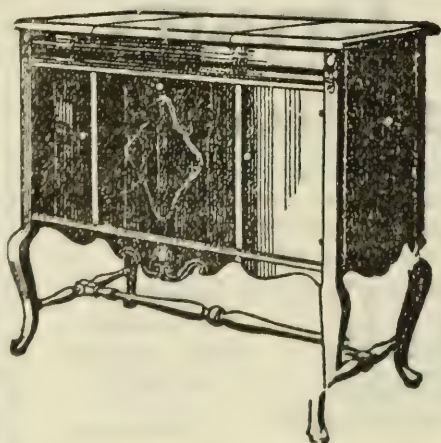
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"and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, gong, and strings.

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"BALLADE OF THE GNOMIDES" OTTORINO RESPIGI

(Born at Bologna, July 9, 1879; living at Rome.)

The score of "Ballata delle Gnomidi" contains a "program" by Carlo Clausetti, which is printed also in French, German and English:—

Dragging the raving gnome, the women go, abandoning their flimsy draperies to the wind. . . .

The diminutive man gambols between those, his two brides, whom a single nuptial bed awaits.

Oh! gnomides, let the race be brief, lest he weary fall when falls the Bear!

No torch was lighted at the distorted nuptials, but without, hordes of gnomes were waiting, eager for the prey.

And in the thick night a sharp cry resounded, so painful as to rout the darkness. Then silence. The new dawn was breaking; the mad wives drew their vain booty from the alcove

And fled with it, followed by the cunning throng of manlings thickly swarming about

And muttering prayers worthy only of the anathemas to be heard, in blaspheming jargon, in the depths infernal.

By a rough path, they reached a broad hill whose sharp ridge overlooked a sea of blue. In a twinkling the filthy husband was downward hurled and the rite thus ended.

Now on the summit of the hill, after their sleepless night, the two women dance in the morning breeze.

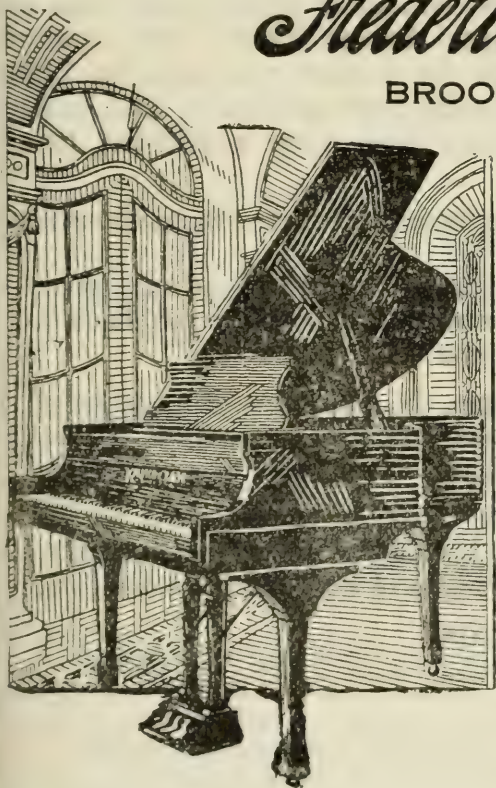
And, while the day is breaking, the tiny people join in the dance of the cruel widows.

One shrieks, another mocks, still another bites or laughs aloud; a wild frenzy possesses them all, as at a witches' sabbath.

The Ballade is scored for the following orchestra: Two piccolos,

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two flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, four kettledrums, triangle, side drum, bass drum and cymbals, gong, Glockenspiel, xylophone, two harps, strings.

The work is freely constructed. Considerable use is made of the rhythmic figure which opens the work in the first violins (*Allegro vivace*, A major) and of the motive which is heard at the third measure in the muted trumpets. Eighteen pages of the score are devoted to development of this material. The next section opens with a cry from an E-flat clarinet, in its turn to be succeeded by a quieter section (*Andante moderato*), whose material is drawn from the trumpet motive which began the work. Another division is a funeral march, the theme of which, beginning in the drums, is taken from the first measure of the piece. There are other sections, but their material has already been heard in one form or another.

CONCERTO FOR VIOLONCELLO, WITH ORCHESTRAL ACCOMPANIMENT,
A MINOR, OP. 129 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it. The month before he composed a concerto for violoncello that pleased me very much. It appears to me to be written in true violoncello style."

The unknown work was the Symphony in E-flat major.

Mme. Schumann wrote again about the concerto, October 11, 1851: "I have played Robert's violoncello concerto again and thus procured for myself a truly musical and happy hour. The romantic quality, the flight, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are, indeed, wholly ravishing, and what euphony and deep sentiment are in all the melodic passages!"

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List of Works performed at these Concerts during the Season of 1922-1923

BEETHOVEN		III. February 2
Symphony No. 8 in F major, Op. 93		IV. March 16
Song with Orchestra, "In Questa Tomba Oscura"		
Soloist EMMA CALVÉ		
BRAHMS		I. December 1
Symphony No. 4 in E minor, Op. 98		III. February 2
Concerto in D major for Violin and Orchestra, Op. 77		
Soloist, GEORGES ENESCO		
CHABRIER		II. January 5
"España," Rhapsody for Full Orchestra		
DEBUSSY		I. December 1
"Prélude à l'Après-midi d'un Faune" (Prelude to "The Afternoon of a Faun"), Eclogue by S. Mallarmé		
ENESCO		IV. March 16
Roumanian Rhapsody in A major, Op. 11, No. 1		
GLUCK		IV. March 16
Aria, "Divinités du Styx," from "Alceste"		
Soloist, EMMA CALVÉ		
GRIEG		II. January 5
Concerto in A minor, for Pianoforte, Op. 16		
Soloist, OLGA SAMAROFF		
D'INDY		II. January 5
"Wallenstein" Trilogy (after the Dramatic Poem of Schiller), Op. 12		
LOEFFLER		IV. March 16
"La Mort de Tintagiles," Dramatic Poem after the Drama of Maurice Maeterlinck, for Orchestra and Viole d'Amour, Op. 6		
Viole d'Amour—RICHARD BURGIN		
MOZART		I. December 1
Aria, "Deh Vieni," from "Le Nozze di Figaro"		
Air, "Martern Aller Arten" from "Die Entführung aus dem Serail"		
Soloist, FRIEDA HEMPEL		
PERGOLESI-STRAVINSKY		II. January 5
Suite No. 1, for Small Orchestra (from the Ballet "Pulcinella")		
RESPIGHI		V. April 6
Ballad of the Gnomides		
SCHUBERT		IV. March 16
Symphony in B minor ("Unfinished")		
SCHUMANN		V. April 6
Concerto for Violoncello with Orchestral Accompaniment, in A minor, Op. 129		
Soloist, PABLO CASALS		
SMETANA		III. February 2
Symphonic Poem, "Vltava" ("The Moldau"), from "Má Vlast" ("My Country"), No. 2		
STRAUSS		I. December 1
Tone Poem, "Thus Spake Zarathustra" (freely after Friedrich Nietzsche), Op. 30		
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner, in Rondo Form," for Full Orchestra, Op. 28		IV. March 16
TCHAIKOVSKY		V. April 6
Symphony No. 6 in B minor, "Pathetic," Op. 74		
WAGNER		III. February 2
Siegfried's Ascent to Brünnhilde's Rock ("Siegfried"); Morning Dawn, Siegfried's Rhine Journey and Close of "Dusk of the Gods"		V. April 6
Overture to "Rienzi"		

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lyn, New York.

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The concerto was sketched at Düsseldorf between the 10th and 16th of October, 1850; the instrumentation was completed October 24 of the same year; the concerto was published at Leipsic in August, 1854.

The first performance was probably the one in the hall of the Royal Conservatory, Leipsic, June 9, 1860, at an evening concert in commemoration of the fiftieth birthday of the composer. The solo violoncellist was Ludwig Ebert,* ducal chamber virtuoso at Oldenburg.

Schumann wrote Dr. Härtel on November 1, 1852, that the concerto was ready for publication. He had introduced the work in the sketch of a programme for the tenth subscription concert to be given at Düsseldorf, May 20, 1852. He was busied in correcting proofs of the concerto in February, 1854.

The concerto was announced for a Gewandhaus subscription concert at Leipsic, December 18, 1862, and it excited doubt at the rehearsal. It was not performed, and Franz Neruda, the violoncellist, substituted a concertino by Servais. David Popper and Bernhard Cossmann were among the first to make Schumann's concerto familiar: the former at Breslau, December 10, 1867, and Löwenberg, December 15, 1867; the latter at Moscow, December 14, 1867.

*
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The first movement, Nicht zu schnell (not too fast), A minor, 4-4, opens with four measures of sustained harmony in the wood-wind instruments with chords, pizzicato for the strings. The first theme is then given to the solo violoncello with accompaniment of strings, and it is developed. The full orchestra plays the first subsidiary theme forte. The violoncello has the second theme, C major, and then has brilliant passage-work which leads into the free fantasia.

*Ebert was born April 13, 1834, at Kladrau, Bohemia, and he studied at the Conservatory in Prague. He was first violoncellist at Oldenburg from 1854 to 1874, and afterwards teacher at the Cologne Conservatory until 1888. With Heubner he founded the Coblenz Conservatory of Music. He was a member of the Heckmann Quartet, 1875-78. He composed pieces for his instrument.

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The third part of the movement begins in an orthodox manner with the return of the first theme. The second theme returns in A major. A short orchestral coda leads to a recitative for the solo violoncello, and the second movement is thus connected.

The second movement, *Langsam* (slow), F major, 4-4, is a *romanza* for the solo instrument. There is one song theme, accompanied by the strings, with here and there a note for wood-wind instruments. Phrases of recitative lead to the next movement.

The third movement, *Sehr lebhaft* (very lively), A minor, 2-4, opens with passages between the solo violoncello and the orchestra. After a *tutti*, the first theme, which begins in C major and then goes into A minor, is given to the solo instrument. Passage-work leads to the appearance of the second theme (solo violoncello), and figures from the first theme are introduced in the accompaniment. There is more passage-work, and the first theme returns as an orchestral *tutti*. There is a short free fantasia which leads to the return of the first theme at the beginning of the third part of the movement. There is a coda with passage-work for the solo violoncello.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and solo violoncello.

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OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London in three volumes in 1835.

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PIERRE MONTEUX, Conductor

Programme of the FIRST CONCERT

SEASON 1922-1923

THURSDAY EVENING, OCTOBER 19, at 8.00 o'clock

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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PIERRE MONTEUX, Conductor

FIRST CONCERT

THURSDAY EVENING, OCTOBER 19

AT 8.00

PROGRAMME

Dvořák Symphony in F major, No. 3, Op. 76
I. Allegro ma non troppo.
II. Andante con moto.
III. Andante; Allegro scherzando.
IV. Finale: Allegro molto.

Rabaud . . . "The Nocturnal Procession," Symphonic Poem (after Lenau)

Gluck Song of the Naiad, Act II, Scene 4, of "Armide"

Berlioz Songs with Orchestra, from "Une Nuit d'Été"
(Théophile Gautier)
a. Absence.
b. Villanelle.

Wagner Prelude to "The Mastersingers of Nuremberg"

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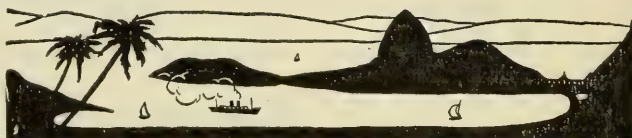
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SYMPHONY No. 3, F MAJOR, OP. 76 ANTON DVOŘÁK

(Born on September 8, 1841, at Múhlhausen, near Kralup, Bohemia; died at Prague on May 1, 1904.)

This symphony was composed in 1875. It originally bore the opus number 24, but at the request of Simrock the publisher Dvořák changed it to 76.

Dvořák's name first became known by his Slavonic dances, Brahms, having called the attention of Simrock to them and to the talent of the composer. Simrock, was for a time unwilling to bring out any important orchestral or chamber work of Dvořák's, who insisted on the worth of some that were in manuscript and had not been performed. He said in his letter to Simrock (May 29, 1887): "Hans Richter writes me from London: 'Your Symphonic Variations have had a great success, and in hundreds of concerts that I have directed in my life I have never had so great a success as with this.' I have still some more of such older works. I will enumerate them: F major symphony, Opus 24, year 1875; Symphonic Variations, Opus 27, 1877; quartet for strings, Opus 18, 1871; string quartet in E major, 1875; quartet, A minor, Opus 16; and besides these, three symphonies, B-flat, E-flat, and D-minor, and still other things."

Simrock answered that Dvořák could prepare the symphony in F major for the engraver. In November Dvořák wrote: "Hans von Bülow has accepted the dedication and has written me a letter that you should read! It is heavenly! Manns, of the Crystal Palace, has taken the new symphony, of which something had been told him by Ondricek. As at the last minute I am being plagued in England for a novelty, you must be so good as to give Manns alone the first performance of the F major symphony. He must be the first to make it."

When the symphony was produced and published, the sale did not come up to Simrock's expectations. We quote Mr. Borowski, the excellent editor of the Chicago Symphony Programme Books: "The publisher who was not accustomed to give to Dvořák anything but the truth—especially if the truth was unflattering and likely to make the composer's future demands more modest than usual—sent him a tart letter, in which he caused it to be clear that he was displeased. The Bohemian master answered (December 23, 1888) rather pathetically, 'My F major symphony has pleased very much in Kiel, Meiningen, Mannheim, and Budapest, and cannot therefore be so very bad.' "

The first performance of this symphony was at the Crystal Palace, London, on April 7, 1888. The conductor was August Manns. The programme was as follows: Weber's overture to "Oberon"; Spohr's seventh concerto for violin (Hans Wessely); Elsa's Dream from "Lohengrin" (Mme. Valleria); the F major symphony by Dvořák;

two songs—"Winterlied," by Mendelssohn and Schumann's "Widmung" (Mme. Valleria); Wieniawski's fantasie on Gounod's "Faust" (Hans Wessely), and the overture to Wagner's "Tannhäuser."

Dvořák's symphonies when published were not numbered as they were composed. He had two symphonies completed as early as 1864—B-flat major and E minor. A symphony in E-flat major and the Scherzo of one in D minor were performed in Bohemia in 1874.

* * *

The symphony in F major is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, kettledrums, and strings.

I. *Allegro ma non troppo*, F major, 2-4. The chief theme is announced at once by the clarinet; then repeated an octave higher by the wood-wind. There is a new idea for full orchestra. The second chief theme, D major, is for strings. A triplet figure introduced by strings is used later to a considerable degree. The coda is built on the first theme.

II. *Andante con moto*, A minor, 3-8. The opening motive is for the violoncellos, accompanied by violas and double-basses (*pizzicato*). This theme is taken up by the first violins; later by the wood-wind. There is a second motive, *Un pochettino più mosso*, A major (wood-wind).

III. *Andante*, B-flat major, 3-8: *Allegro scherzando*. The opening measures serve as an introduction. The material for violoncellos is derived from the first notes of the preceding movement. The chief theme of the Scherzo is for flutes and clarinets. The Trio, D-flat major, has a theme alternately for wood-wind and strings.

IV. *Finale: Allegro molto*, F major, 4-4. It opens with a subject for violoncellos and double-basses, which is preparatory to the chief theme for full orchestra. The second theme is for clarinet. The triplet figure of the first movement is heard (violas). The second motive is for the oboe.

"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU),
Op. 6 HENRI RABAUD

(Born in Paris, November 10, 1873; now living there.)

"La Procession Nocturne" was performed for the first time at a Concert Colonne, Paris, January 15, 1899.

There was a performance of this work by the Cincinnati Symphony Orchestra, Cincinnati, on November 30, 1900. Mr. Van der Stucken conducted.

The first performance in Boston was by the Orchestral Club, Mr. Longy conductor, January 7, 1903. Mr. Chadwick conducted a performance at a concert of the New England Conservatory Orchestra, November 19, 1909. The first performance in Boston at a Boston Symphony concert was on December 27, 1918, conducted by Mr. Rabaud, the conductor of the season 1918-19.

The programme book of the Cincinnati Orchestra contained this translation of Lenau's* poem:

"From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged.

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

Mr. Rabaud's symphonic poem is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum (with kettledrum stick), harp, and strings.

The composition is dedicated to Édouard Colonne.

Liszt wrote "Two Episodes in Lenau's 'Faust': 'Der Nächtliche Zug' and 'Der Tanz in der Dorfschenke.'" The latter is familiar here as "Mephisto's Waltz." The former, composed 1858-60 at

* Nicolaus Lenau, whose true name was Nicolaus Neimbsch von Strehlenau, was born at Csatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States and did not like the people. In October, 1844, he went mad. His love for Sophie von Loewenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan," which suggested Richard Strauss's tone poem of that name, his strongest work. His "Faust" was left incomplete.

Weimar, was completed in January, 1861. The date of the first performance has not yet been determined. Pohl's statement that the two Episodes were performed at Weimar, April 8, 1860, is not correct. The Court concert was in 1861, not 1860, and only the second Episode was played.

AIR OF THE NAIAD, FROM "ARMIDE," ACT II., SCENE 4

CHRISTOPH WILLIBALD GLUCK

(Born at Weidenwang, near Berching, in upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787.)

On s'étonnerait moins que le saison nouvelle
Revinirait sans aimer les fleurs et les zéphyrs,
Que de voir de nos ans la saison la plus belle
Sans l'amour et sans les plaisirs.

Laissons au tendre amour la jeunesse en partage,
La sagesse à son temps, il ne vient que trop tôt.
Ce n'est pas être sage
D'être plus sage qu'il ne faut.

Should the Spring return and find us
Caring not for all its treasures,
Would it less surprise and pain us,
Than a youth devoid of pleasures?

Love to youth—our dedication,
Youth and love, and knowledge after.
Not to great degree of goodness—
Youth and love, and flowers and laughter.

—E. R.

Andante, 3-4. The original key is G major, and the accompaniment is scored for string quartet.

"Armide," tragedy in five acts, libretto by Quinault, music by Gluck, was produced at the Opera, Paris, on September 23, 1777. Armide, Mlle. Le Vasseur; Phénice, Mlle. Le Bourgeois; Sidonie, Mlle. Chateaufort; La Haine, Mlle. Durancy; Renaud, Legros; Hidraot, Gelin; Le Chevalier Danois, Lainé; Ubalde, L'Arrivée; Un démon and un plaisir, Mlle. Saint-Huberti (début).

The opera was produced at the Metropolitan Opera House on November 14, 1910. Mmes. Fremstad, Homer, Sparkes, Marbourg, Gluck, Rappold (the Naiad); Messrs. Caruso, Amato, Gilly, de Seguro, Bada, Reiss. Mr. Toscanini conducted.

TWO SONGS WITH ORCHESTRA: "ABSENCE" AND VILLANELLE, "SUMMER NIGHTS," OP. 7, NOS. 4 AND 1 HECTOR BERLIOZ

"L'ABSENCE"

(*Théophile Gautier*)

Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est formée
Loin de ton sourire vermeil.

Entre nos cœurs quelle distance!
Tant d'espace entre nos baisers!
O sort amer! o dûre absence!
O grands desirs inapaisés!

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A lasser le pied des chevaux!

Mr. George Harris, Jr., translated for concert use the first and last verses as follows:—

Come back, come back, my only one,
Across the distance, mile on mile;
My spirit fades, far from the sun,
Far from the perfume of your smile.

What distance over hill and vale
To weary out my steed's brave fires!
O bitter, absence! fateful wail,
Far from the goal of my desires!

VILLANELLE

(*Théophile Gautier*)

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle
Pour cueillir le muguet aux bois.

Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles,
Nous irons écouter les merles siffler.

Le printemps est venu, ma belle,
C'est le mois des amants bény;
Et l'oiseau, satinant son aile,
Dit des vers au rebord du nid.

Oh! Viens donc sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce,
Et dis-moi de ta voix si douce: Toujours.

Loin, bien loin égarant nos courses,
Faisons fuir le lapin caché
Et le daim, au miroir des sources
Admirant son grand bois penché;

Puis chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons, rapportant des fraises,
Revenons, rapportant des fraises des bois.

VILLANELLE

(*Translation by Isabella G. Parker*)*

When shall come Spring's delightful weather,
When bleak winter has passed away,
Then, my love, we will go together,
Gath'ring lilies in woodland gay.

Pearls of dew from our footsteps flinging,
Trembling bright in the morning ray,
Then will we hear the blackbirds singing,
Then will we hear the blackbirds singing, all day!

Spring is come, O my love, so brightly;
'Tis the month for all lovers blest:
Birdling, poised on his wing so lightly,
Singeth songs by his downy nest.

Oh, come. On mossy bank reposing,
We will talk of our love to-day,
Thy gentle voice thy love disclosing,
Thy gentle voice thy love disclosing alway.

Far away through the wood we'll wander,
Fright the hare, hiding as we pass,
Where the deer sees his antlers yonder
Mirrored fair in the spring's clear glass;

Then alone in our sylvan pleasures,
Fingers twining, the while we roam,
We'll from the wood its fruity treasures,
We'll from the wood its fruity treasures bring home.

These songs, for mezzo-soprano or tenor, dedicated to Mlle. Louise Bertin, were composed from 1837 to 1841, according to Boschot. (Others give the date 1834 to "Villanelle.") They were published with piano-forte accompaniment in 1841, with orchestral accompaniments, and revised in 1856.

"Absence," with orchestra, was sung for the first time in Paris by the tenor Duprez on November 19, 1843. The accompaniment had been orchestrated at Dresden in February of that year for Marie Recio, who then was travelling as a singer with Berlioz.

The orchestration of these melodies was an easy task, "for the piano-forte accompaniments already seemed like a transcription of orchestral scores."

*By permission of Oliver Ditson Company.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a *scherzo*, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.



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to characterize the mastersingers. Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a mar-

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tial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June.

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

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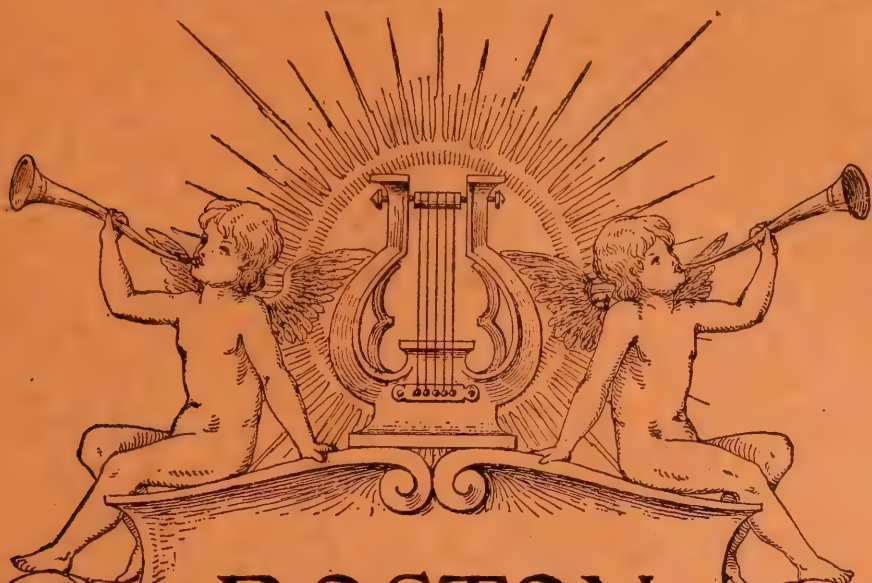
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AT 8.00

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Brahms Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo.
- II. Andante moderato.
- III. Allegro giocoso.
- IV. Allegro energico e passionato.

Bruch Concerto for Violin, No. 1 in G minor, Op. 26

- I. Prelude. Allegro moderato.
- II. Adagio.
- III. Allegro energico.

Liszt Symphonic Poem No. 3, "Les Préludes"
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance. Schumann's Symphony in B-flat was substituted for the concert of November 27; there were further rehearsals. The work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürzzuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her *Life of Brahms*, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner; he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works; that a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He

wished to know the opinion of Elisabet von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen in October, 1885, for correction of the parts.* Bülow conducted it. There were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at a Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he

*Brahms wished that Elisabet could be present at this rehearsal: "You would be able to listen to the first movement with the utmost serenity, I am sure. But I hate to think of doing it, anywhere else, where I could not have these informal, special rehearsals, but hurried ones instead, with the performance forced on me before the orchestra had a notion of the piece."

was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever.”*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song “Auf dem Kirchhofe” with the words “Ich war an manch vergess'nem Grab gewesen”; to him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's “Ædipus Coloneus”: “Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best.”

The symphony was published in 1886. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* * *

Brahms warned Bülow against the acerbity of this symphony. “I have often, while writing, had a pleasing vision of rehearsing it with you in a nice leisurely way—a vision that I still have, although I wonder if it will ever have any other audience! I rather fear it has been influenced by this climate, where the cherries never ripen. You would never touch them.”

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. “E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to

*Brahms attended the production of Johann Strauss's operetta, “Die Göttin der Vernunft,” March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—ED.

life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his p. 59 are in this tonality, which has been described as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, violoncellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the violoncellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath,"

*Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

CONCERTO FOR VIOLIN, No. 1, IN G MINOR, OP. 26 . . . MAX BRUCH

(Born at Cologne, January 6, 1838; died at Friedenau, Berlin, October 3, 1920.)

The first sketches of this concerto were made in Cologne in 1857. The concerto was completed in 1866 at Coblenz. The first performance was set for April 10, 1866, with Johann Naret-Koning, of Mannheim, as the solo violinist, but he fell sick. The first performance then took place at Coblenz, in the hall of the City Gymnasium, April 24, 1866, at a concert of the Musik Institut, and for the benefit of the Evangelical Women's Society. The violinist was Otto von Königslöw. Bruch conducted from manuscript.

After this performance Bruch thoroughly revised the concerto, and sent the manuscript to Joachim in the summer of 1866. Joachim

had something to do with the formal arrangement of the work as it now stands. There was a private rehearsal of the revised concerto in the Royal Court Theatre at Hanover, with Joachim violinist and Bruch conductor, in October, 1867. Joachim played the new version at Bremen, January 7, 1868, at a concert conducted by Rheinthalcr. The score and parts were published at Bremen in April, 1868. Joachim played the concerto at Aix-la-Chapelle, February 13, 1868; Brussels, April 5, 1868; Cologne, June 1868.

The movements were thus entitled at the first performance at Coblencc: "Introduzione, quasi Fantasia. Adagio sostenuto. Finale: Allegro con brio." On the programme of the Lower Rhine's Music Festival of 1868 the titles were: "Vorspiel, Andante and Finale."

It was Bruch's intention to call the work a fantasie on account of the unconventional opening. Joachim wrote to him on August 17, 1866, making suggestions for alterations. "I find the title 'concerto' fully justified; for the name of fantasy, the last two movements are, in fact, too completely and symmetrically developed; the different parts are brought together in beautiful relationship, and yet there is sufficient contrast, which is the chief object. Spohr, moreover, calls his 'Gesangsszene' a 'concerto.'"

The concerto is dedicated to "Joseph Joachim, in friendship." It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and the usual strings.

I. Vorspiel, Allegro moderato, G minor, 4-4. The Vorspiel, or Prelude, has no thematic connection with the rest of the movement. It consists of phrases for wind instruments and full orchestra, interrupted by short recitative-like cadenzas for the solo violin.

The main body of the movement begins with a tremolo for second violins and violas (basses pizzicati, kettledrums), against which the solo instrument sketches the heroic first motive. After a short orchestral passage, D minor, the violin has the second theme, which



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goes into B-flat major and is developed at length by the solo instrument, which then brings back the first theme in G minor. There is extended development with a use of the second theme in the accompaniment. After a long orchestral tutti there is a return to the Prelude. The movement is connected with the next by a transition passage for orchestra.

II. Adagio, E-flat major, 3-8. The movement is a free application of the sonata form, and is based on three principal motives, given out in uninterrupted succession by the solo violin. The first is in E-flat major. The second, somewhat in the nature of passage-work, begins in G-flat major, but in the course of development shows a tendency to return to the tonic. The third begins in G major and ends in B-flat major.

III. Finale: Allegro energico, G major, 2-2. There is a little orchestral preluding in E-flat major. This leads to G with the march-like first theme given out by the solo violin. The full orchestra interrupts the development, and there is a repetition of this theme by the violin and afterwards by full orchestra. The second and more cantabile theme, D major, is announced by full orchestra, and then developed and embroidered by the violin. The first theme returns (full orchestra). Passage-work for the violin leads to the coda.

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SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^{me} Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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The alleged passage from Lamartine that serves as a motto has thus been Englished:—

“What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature’s bosom; and when ‘the trumpet’s loud clangor has called him to arms,’ he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength.” There is little in Lamartine’s poem that suggests this preface. The quoted passage beginning “The trumpet’s loud clangor” is Lamartine’s “La trompette a jeté le signal des alarmes.”

“The Preludes” is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

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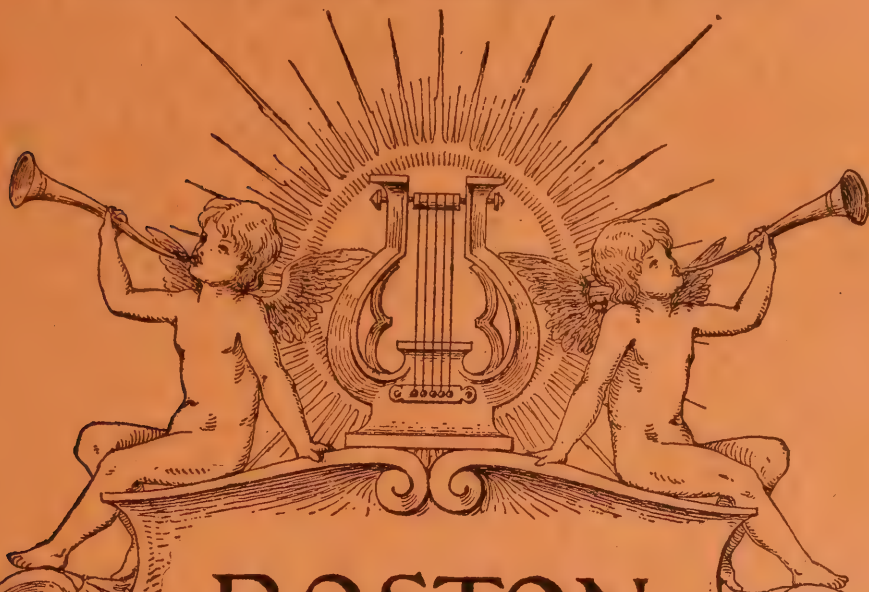
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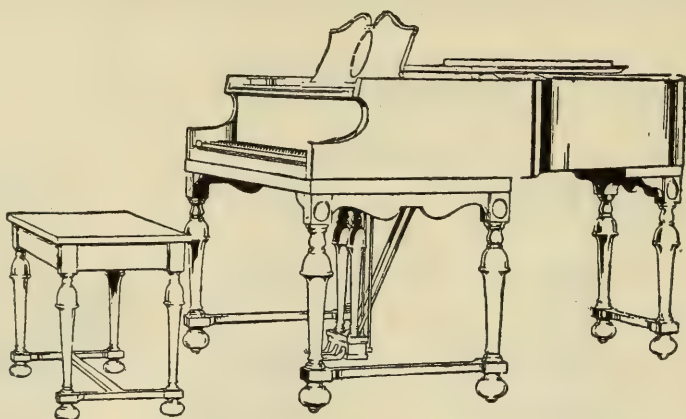
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AT 8.00

PROGRAMME

Beethoven Symphony No. 9 in D minor, Op. 125
(Three Movements)

- I. Allegro ma non troppo, un poco maestoso.
- II. Molto vivace; Presto.
- III. Adagio molto e cantabile.

Schumann Concerto in A minor for Pianoforte and
Orchestra, Op. 54

- I. Allegro affetuoso.
- II. Intermezzo: Andantino grazioso.
- III. Allegro vivace.

Franck Symphonic Poem, "Le Chasseur Maudit"
("The Wild Huntsman")

SOLOIST

OLGA SAMAROFF

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There will be an intermission of ten minutes after the symphony

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SYMPHONY IN D MINOR, No. 9, Op. 125 (FIRST THREE MOVEMENTS)
LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony, for which sketches were made as early as 1815, was completed about February, 1824. The first performance was in the Kärthnerthortheater, Vienna, May 7, 1824. The solo singers in the Finale were Henriette Sontag, Karoline Unger, Anton Heitzner, and J. Seipelt. The Musikverein assisted in the performance. Michael Umlauf conducted. The first performance in the United States was at a concert of the Philharmonic Society of New York, a festival concert at Castle Garden, May 20, 1846. The quartet was made up of Mme. Otto, Mr. Boulard, Mr. Munson, Mr. Mayer. George Loder conducted.

The first performance in Boston was at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society, February 5, 1853, when the solo singers were Anna Stone, Miss S. Humphrey, J. H. Low, Thomas Ball. The programme also included the overture to "The Magic Flute": Viotti's Violin Concerto, B minor, No. 24 (Camilla Urso); Mendelssohn's Pianoforte Concerto, D minor (Alfred Jaell). Carl Bergmann conducted. The symphony was performed again at a farewell concert of the Germania Society, April 2, 1853, with the same singers.

The symphony, dedicated to Friedrich Wilhelm III., King of Prussia, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, bass drum, triangle, cymbals, and the usual strings.*

The first movement, *Allegro, ma non troppo, un poco maestoso*, D minor, 2-4, begins with a soft rustling on the fifth A-E (second violins, violoncellos, horns), while the first violins, violas, and double-basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, *fortissimo*, in unison and octaves, in D minor. When Wagner gave a performance of this symphony in 1872 at the laying of the cornerstone of the Festspielhaus in Bayreuth, he prepared an annotated programme. Of this movement he wrote: †

"The first movement appears to be founded on a titanic struggle of the soul, athirst for joy, against the veto of that hostile power which rears itself 'twixt us and earthly happiness. The great chief theme, which steps before us at one stride as if disrobing, from a spectral shroud, might perhaps be translated, without doing violence

*The piccolo, double-bassoon, three trombones, triangle, cymbals, and bass drum are added in the Finale.

†The translation is by Henry G. Chapman.

to the spirit of the whole tone-poem, by Goethe's words: '*Entbehren sollst du! sollst entbehren.*' (Thou shalt renounce, renounce thou shalt.) Against this mighty foe we find a noble forwardness, a manly energy of defiance advancing in the middle of the piece to an open fight with its opponent, a fight in which we think we see two giant wrestlers; each of whom desists once more, invincible. In passing gleams of light we recognize the sad, sweet smile of a happiness that seems to seek for us, for whose possession we strive, but whose attainment that arch fiend withholds, overshadowing us with its pitch-black wings; so even our distant glimpse of bliss is troubled, and back we sink to gloomy brooding that can only lift itself again to stern resistance, new war against the joy-devouring demon. Thus force, revolt, defiance, yearning, hope, midway attainment, fresh loss, new quest, repeated struggle, make out the elements of ceaseless motion in this wondrous piece; which yet falls ever and anon to that abiding state of utter joylessness which Goethe pictures in the words:—

‘In very terror I at morn awake
Upon the verge of bitter weeping,
To see the day of disappointment break,
To no one hope of mine—not me—its promise keeping.’

“At the movement's close this gloomy, joyous mood, expanding to colossal form, appears to span the All, in awful majesty to take possession of a world that God had made for—joy.”

The second movement, *Molto vivace*, D minor, 3-4, is really a scherzo, although it is not so named in the score. It is built on three leading themes; the peculiar rhythm of the “dotted triplet” is maintained either in the melody or in the accompaniment. The Trio is a *presto*, D major, 2-2. Berlioz wrote of the second movement: “It is especially by rhythmic means that Beethoven has known how to spread so much interest over this charming bit of *badinage*: the theme is so full of vivacity, when it presents itself with its fugued response after four measures, it sparkles with verve afterwards when the response, appearing a measure sooner, sketches out a ternary rhythm instead of the binary rhythm adopted at first. The middle of the Scherzo is taken up with a *presto* with two beats to the measure of a thoroughly countrified joviality, the theme of which unfolds itself on an intermediate organ-point, now on the tonic, now on the dominant, with the accompaniment of a counter-theme which harmonizes equally well with both held notes, tonic and dominant. This melody is brought back at last by a phrase on the oboe, of ravishing freshness, which after swaying to and fro for a while on the chord of the dominant major 9th of D, blossoms out in the key of F natural in a way that is as graceful as it is unex-

pected. One finds here a reflection of those tender impressions so dear to Beethoven, that are called up by the sight of calm, smiling Nature, the purity of the air, the first beams of a spring sunrise."

The third movement, *Adagio molto e cantabile*, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz again: "In the *Adagio cantabile* the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time. . . . One must hear this marvellous *Adagio* several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproaching the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The second theme is given out, *Andante moderato*, 3-4, at first by second violins and violas. William Foster Apthorp wrote:

Nothing could be in stronger contrast than these two themes: the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing: the second graceful, moodily serene and beautiful, but wholly without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first.

As the Choral Finale on Schiller's "Ode to Joy" is not performed at this concert, it is not necessary to describe it.

*
* *

In 1817 there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter visiting England. George Hogarth in "The Philharmonic Society" (London, 1862) writes: "An offer was made to him of 300 guineas in consideration of his coming to London and superintending the production of two symphonies to be composed by him for the Society. In answer he demanded 400 guineas, 150 to be paid in advance." One hundred guineas were for travelling expenses. "It appears from a minute of the Directors in August, 1817, that the previous offer was then repeated, but the arrangement was not carried into effect, Beethoven having ultimately abandoned the intention which he at one time entertained of visiting this country" (p. 18).

We read in Hogarth's history (p. 31) apropos of the first performance in England of the Ninth Symphony, March 21, 1825, when the program read: "New Grand Characteristic Sinfonia MS. with vocal finale, the principal parts to be sung by Madame Caradori, Miss

Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society*"; "The composition of this Symphony was the result of a meeting of the Directors on the 10th of November, 1822, at which it was resolved to offer Beethoven £50 for a MS. symphony, it being stipulated that it should be delivered during the month of March following, . . . The money was immediately advanced, but the Symphony was not received till long past the stipulated time—not, indeed, till after it had been performed in Vienna. . . . The remuneration, therefore, received by him from the Philharmonic Society was not only adequate, but ample, considering that the symphony had not only been performed, but published in score at Vienna, before the Society had it in their power to make any use of it." The Philharmonic Society on February 28, 1827, unanimously resolved to send £100 to Beethoven through Moscheles to supply comforts and necessities to Beethoven during his illness. Hogarth says the sum of £50 was "immediately advanced." The directors voted this sum November 10, 1822; but there is a receipt in the British Museum signed by Beethoven, dated April 27, 1824, acknowledging the receipt of £50 for the symphony composed for the Philharmonic Society.

The King of Prussia acknowledged the dedication and wrote that he was sending Beethoven a diamond ring. The gem was not a diamond, but a reddish stone valued by the court jeweller at 300 florins in paper money. Beethoven had thought of dedicating the symphony to the Tsar Alexander.

A word about the reason of the first performance in Vienna. Beethoven wrote January 23, 1824, to the directors of the "Gesellschaft der Musikfreunde" at Vienna, asking whether the society could make use of some words by him, among them "a new symphony." Receiving no encouragement, he turned to the General Intendant, Count von Brühl, at Berlin, to arrange a performance of the new works there. A group of Viennese amateurs and musicians then addressed him, begging him to have regard for the honor of the city, and not permit his "new masterpieces to leave the city of their birth." The address, which referred to the neglect of German music and the interest in foreigners,—Rossini then was the favorite composer,—was signed by thirty or more. Beethoven was greatly pleased by the compliment.

The program of the concert, May 7, 1824, was as follows: Overture, "Dedication of the House," Op. 124; "Three Grand Hymns for solo voices and chorus",—these were the "Kyrie," "Credo," and "Agnus Dei" of the "Missa Solemnis," for the head of police, Sedlitzky, obedient to the Archbishop of Vienna, had forbidden the titles of portions of a mass on a theatre programme; the Ninth Symphony.

The rehearsals were laborious, and the solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged Beethoven to make changes in their music. Beethoven smiled, but was obdurate. He said that they had been spoiled by Italian music. The gentle Mme. Sontag answered, "Continue, then, to torture us!"

The success of the symphony was immediate and immense. When the drums alone beat the scherzo motive, the audience applauded so

that the orchestra could not be heard. At the end the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterwards at Brussels where Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cashiers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterwards wrote an outrageous letter to his secretary.

Duport, however, organized another concert, May 23, 1874, for the performance of the symphony and other works,—Rossini's "*Di tanti palpiti*" was sung by David,—undertook all the expenses, and guaranteed the composer the sum of five hundred florins, about one hundred dollars. Duport lost money, for the concert was at noon, an inconvenient hour.

In the spring of 1824, Beethoven offered the symphony to Probst, of Leipsic, for publication, for six hundred florins. Later he wrote to the Schotts at Mayence, and named the same sum.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54. . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, June 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "*Phantasie in A minor*." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "*Allegro affettuoso*" for pianoforte with orchestral accompaniment, "*Op. 48*," but he could not find a pub-

lisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, strings. The score is dedicated to Ferdinand Hiller.

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"THE WILD HUNTSMAN," SYMPHONIC POEM.

CÉSAR AUGUSTE FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

"Le Chasseur Maudit," composed in 1883, was played for the first time at a concert of the Société Nationale, Paris, March 31, 1883. It was performed at a Padeloup concert in Paris, January 13, 1884. The first performance in the United States was at Cincinnati, January 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work has been played in Boston at concerts of the Boston Symphony Orchestra, March 2, 1901, January 9, 1904, January 21, 1911, October 10, 1920.

The composition is based on Bürger's ballad, "Der wilde Jäger." The argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

"'Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

"Hallo! Hallo! The chase rushes over cornfields, moors and meadows.—'Stop, Count, I entreat you; hear the pious chants.'—No! Hallo! Hallo!—'Stop, Count, I implore you; take care.'—No! and the riders rush on like a whirlwind.

"Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: 'Sacrilegious man,' it cries, 'be forever hunted by Hell!'

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"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

This symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, two bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; the infernal chase.

The symphonic poem begins *Andantino quasi allegretto*, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. Violoncellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An unearthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The *Infernal Hunt*: new motives are added to the chief theme, and much use is made of the Count's wild horn call.

* * *

The legend of the Wild Hunter and the Wild Chase is old, widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796). One Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

The right-hand Horseman, young and fair;
His smile was like the morn of May.
The left, from eye of tawny glare,
Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

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What ghastly Huntsman next arose,
 Well may I guess, but dare not tell;
 His eye like midnight lightning glows,
 His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
 With many a shriek of helpless wo;
 Behind him hound, and horse, and horn,
 And "Hark away, and holla, ho!"

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Programme of the FOURTH CONCERT

SEASON 1922-1923

THURSDAY EVENING, JANUARY 11, at 8.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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AT 8.00

PROGRAMME

d'Indy . . . "Wallenstein," Trilogy (after the Dramatic Poem of Schiller), Op. 12

- I. Wallenstein's Camp.
- II. Max and Thekla (The Piccolomini).
- III. The Death of Wallenstein.

Pergolesi-Stravinsky . . . Suite No 1, for Small Orchestra
(from the Ballet, "Pulcinella")

- I. Sinfonia (Overture): Allegro moderato.
 - II. Serenata: Larghetto.
 - III. a. Scherzino.
 - b. Allegro.
 - c. Andantino.
 - d. Allegro.
- (There will be no pause between Nos. II and III.)

Molique . . . Concerto in D major for Violoncello and Orchestra, Op. 45

- I. Andante.
- II. Allegro.

Wagner . . . Prelude and Love-Death from "Tristan and Isolde"

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"WALLENSTEIN" TRILOGY (AFTER THE DRAMATIC POEM OF SCHILLER)
VINCENT D'INDY

(Born at Paris, March 27, 1852* ; now living in Paris.)

The first work of Vincent d'Indy performed in Paris was his "Ouverture des Piccolomini," produced at a Padeloup concert, January 25, 1874. This overture, the second part of the "Wallenstein" trilogy, showed, it is said, the marked influence of Schumann. It was afterwards changed materially, thoroughly rewritten.

The "Wallenstein" trilogy was begun in 1873-74. It was completed about 1881. The third movement, "La Mort de Wallenstein," was first performed at a Padeloup concert ("Concert Populaire") in Paris, March 14, 1880. The first movement, "Le Camp de Wallenstein," was first performed at a concert of the National Society, Paris, April 12, 1880. It was performed March 30, 1884, at a Concert Populaire, Padeloup conductor, in Paris. There were performances of this or that movement at the concerts of the National Society in Paris, at Angers, and at Antwerp, but the first performance of the trilogy, complete, was at a Lamoureux concert in Paris, March 4, 1888.

The first performance of the trilogy in the United States was at one of Anton Seidl's concerts in Steinway Hall, New York, December 1, 1888.

The first performance of the trilogy in Boston was on October 19, 1907, at a concert of the Boston Symphony Orchestra. There was a second performance on December 20, 1918.

When "The Death of Wallenstein" was first performed in Paris, there was an argument, an explanatory programme, for a contemporary reviewer then discussed the possibility of translating into music "Rêves héroïques de gloire et de liberté," "Trahison," "Mort," while he admitted d'Indy's success in the sections, "Souvenir de Thecla" and "Triomphe." The score of the trilogy is without a programme of any sort.

Hugues Imbert's sketch of the trilogy was Englished by Stanley V. Makower as follows:—

"The distinguishing feature of the symphonic music of Vincent d'Indy is that it paints with forcible truth, marvellous vividness, and astonishing vigor the various episodes in the drama of Schiller. For instance, in the first part, 'Le Camp,'† after the slow valse, comes the savage dance with its determined rhythm, the sermon of the Capuchin father given to the bassoon, the theme of Wallenstein energetically illustrated by the trombones, and then the final tumult, in which we hear a few notes of Wallenstein's theme thrown out by the trumpets amid the fortissimi of the orchestra. In all this you will recognize the mastery of the musician who has approached very

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

†James Churchill's translation into English of "Wallenstein's Camp" is thus prefaced:—

"The Camp of Wallenstein is an introduction to the celebrated tragedy of that name, and, by its vivid portraiture of the state of the General's army, gives the best clue to the spell of his gigantic power. The blind belief entertained in the unflinching success of his arms, and in the supernatural agencies by which that success is secured to him; the unrestrained indulgence of every passion, and utter disregard of all law,

nearly to a musical translation of a scene crowded with movement. You will find not only the painting of events and acts, but the painting of the moral sentiments which animate the persons in the drama. Is there anything more exquisitely tender than the love episode between Max and Thekla (second part)? With what felicity do the two themes of the lovers unite and embrace each other; yet with what inevitability are the ideal transports of the happy pair stifled by the intervention of Fate, whose fell design has been suggested in the brief introduction by the horns! The third and last episode is the death of Wallenstein. Very dramatic is the opening, in which strange chords, that recall the splendid sonority of the organ, characterize the influence of the stars on human destiny. These chords are the poetical rendering of this beautiful saying of Wallenstein in the 'Piccolomini' (act ii., scene 6). Yet the mysterious force which labors in the bowels of nature—the ladder of spirits that stretches from this world of dust up to the world of stars with a thousand ramifications, this ladder on which the heavenly powers mount and dismount ever restless—the circles within circles that grow narrower and narrower as they approach the sun their centre,—all this can be beheld alone by the eyes of the heaven-born joyous descendants of Zeus—those eyes from which the veil of blindness has fallen. After several episodes, an ascending progression of the basses brings back the complete statement of Wallenstein's theme in B major, which ends in a very widely constructed movement, in which the *starry* chords of the opening are reproduced, covered over with the wind instruments, while the quatuor winds its way rapidly in and out of them, and the trombones thunder out the fate-fraught song. Soon calm is restored, and the sound dies away gradually in a long pianissimo of the stringed instruments."

* *

The first movement, "Wallenstein's Camp," Allegro giusto, 3-4, is dedicated to Henri Duparc.* It is in the general nature of a

save that of the camp; a hard oppression of the peasantry, and plunder of the country; have all swollen the soldiery with an idea of interminable sway.

"Of Schiller's opinion concerning the Camp, as a necessary introduction to the tragedy, the following passage, taken from the Prologue to the first representation, will give a just idea and may also serve as a motto to the work:—

"Not He it is, who on the tragic scene
Will now appear—but in the fearless bands
Whom his command alone could sway, and whom
His spirit fired, you may his shadow see,
Until the bashful Muse shall dare to bring
Himself before you in a living form;
For power it was that bore his heart astray—
His Camp, alone, elucidates his crime."

*Marie Eugène Henri Fouque Duparc was born at Paris, January 21, 1848. He studied at a Jesuit college and was admitted to the bar, but piano lessons from César Franck promoted him to be a musician, and he also took lessons in composition. His early friends were Saint-Saëns, Fauré, de Castillon, and the painter Regnault. In 1870 he journeyed to Munich to hear operas by Wagner. He served as a soldier in the siege of Paris. About 1880 his health became such that he was obliged to give up work, and he made his home at Monein, in the Lower Pyrenees. He is now living in Switzerland. His chief works are a symphonic poem, "Lenore" (composed in 1874-75, performed at Paris, October 28, 1877, since revised, first performed in Boston at a Symphony concert, December 5, 1896), an orchestral suite, a violoncello sonata (destroyed), a set of waltzes for orchestra (1874) "Aux Etoiles," nocturne for orchestra (1910, performed at a Lamoureux concert, February 26, 1911), a suite for pianoforte, and some remarkable songs, the most important of which were composed during the years 1874-78. Franck repeatedly said that Duparc, of all his pupils, was the one best organized to create musical ideas, the one whose vigorous temperament and dramatic sentiment should have brought success in the opera-house. Duparc worked on a lyric drama, "Roussalka," but was unable to complete it before his enforced retirement.

scherzo which portrays the camp life and the rude jesting of the soldiery. The chief theme is given immediately to full orchestra. It is constantly changed, and it passes through many keys, until the original tonality is restored. There is a lull in the tumult. The strings play a sort of slow waltz, which soon becomes boisterous, *allegro moderato*, 3-8. After development of these three motives the Capuchin monk appears. He is typified by the bassoons, which take up one after the other a theme, B minor, *Allegro moderato e giocoso*, 2-4, in a fugal passage.* This section describes the Capuchin's sermon. The monk is mocked and derided by wood-wind instruments; the trumpet parodies the fugue theme, and clarinets join in the caricature. The soldiers howl the monk down and drag him into the rough waltz. The uproar is not quelled until horns, trumpets, and trombones announce by a phrase, *Largo e maestoso*, 4-4, the presence of Wallenstein. The monk is at last free, and the scherzo trio, which began with the bassoon theme, is at an end. The Camp motive and the waltz themes are worked out with changes in the instrumentation, and the Wallenstein motive reappears (brass instruments) at the close in the midst of the orchestral storm.

II. "Max and Thekla" ("The Piccolomini"), *Andante, Allegro, Adagio*, E-flat major, B major, G major, E-flat minor, 4-4, is dedicated to Jules Pasdeloup.† There is a short introduction full of bodement, with a rhythmic figure for kettledrums, plaintive wail of violins, and lamentation of the horns. This horn motive is identical with the second section of the Wallenstein motive, which was heard in the first movement.

Max Piccolomini is then characterized by an expressive theme, *Andante*, E-flat major, 4-4, which is given first to the clarinets and horns, afterwards to the full orchestra. This theme is developed at length. The kettledrums interrupt, but the motive is repeated, and, varied, gains in emotional intensity. Brass and drums hint at the tragic ending, but the tempo changes to *Allegro risoluto*, and a motive built on the first measure of the Max theme is associated with a dialogued motive for violin and violoncello. The Fate motive of the introduction enters. There is an energetic development of this theme and of that of the *Allegro risoluto*. This leads to a section in B major, *Andante tranquillo*. The clarinet, accompanied by tremulous strings, sings a theme that may be named the Thekla or

*Hermann Kretzschmar, in his analysis of this movement, is reminded of the days of Reinhard Keiser (1674-1739), who wrote quartets, quintets, and sextets for bassoons.

† Jules Etienne Pasdeloup was born at Paris, September 15, 1819. He died at Fontainebleau, August 13, 1887. At the Paris Conservatory he gained the first prize for *solfege* in 1832 and the first prize for pianoforte playing in 1834. He afterwards took lessons of Dourlen and Carafa in composition. As Governor of the Château of St. Cloud he made influential friends, and, discontented with the orchestral leaders who would not produce his works or those of young France, he founded in 1851 the "Society of Young Artists of the Conservatory," of which he was conductor. He produced symphonies by Gounod, Saint-Saëns, Gouvy, and other French composers, also music hitherto unheard in Paris by Mozart, Schumann, and Meyerbeer. In 1861 he moved to the Cirque Napoléon, and on October 27 began his *Concerts Populaires*. A flaming admirer of Wagner, he produced "Rienzi" at the Théâtre Lyrique (April 6, 1869), and lost much money. After the Franco-Prussian War he resumed his concerts,—he was manager of the Théâtre Lyrique 1868-70,—and the French government gave him a subsidy of twenty-five thousand francs. He closed these concerts in 1884 and in that year a sum of nearly one hundred thousand francs was raised for him at a concert in his honor. But he could not be idle. In 1885 he organized concerts at Monte Carlo, and afterwards established pianoforte classes in Paris. In 1886 he began a new series of orchestral concerts with the old title, but the revival was not successful. A conductor of most catholic taste, he was ever a firm friend of young composers, and, though a patriotic Frenchman, he knew not chauvinism in art.

Love motive. This theme is repeated by violas and violoncellos, and it is combined with the theme of Max. The love scene is interrupted by the entrance of Wallenstein's typical motive (brass, *maestoso*), which is now passionate and disquieted. The *Allegro risoluto* theme returns, and there is a conflict between it and the Fate motive, in which the tragic end of Max is determined. The oboe sighs out Thekla's lament: her theme now appears in E-flat minor. There is a final recollection of Max (theme for first horn); the end is mourning and desolation.

III. Wallenstein's Death, *Très large, Allegro maestoso, B minor, 2-2*, is dedicated to Camille Benoît.* "One will listen in vain," says Mr. H. W. Harris, "for any musical description of the great warrior's tragic end. The composer adheres to the programme of Schiller's drama, in which, it will be remembered, the audience is not permitted to witness the assassination of the hero."

There is a slow and ominous introduction, with the appearance of the theme of Wallenstein. The opening measures of the movement proper, *Allegro*, portray to some the conspiracy and the overthrow of the general, whose theme appears now in a distorted shape. Again is there the tumultuous confusion of the camp. A *maestoso* passage follows. This is succeeded by a repetition of the *Allegro*, which, however, is changed. The Thekla motive comes again, and another *maestoso* passage follows. The trilogy ends sonorously with the introduction used as a foundation.

The trilogy is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, bass drum, cymbals, eight harps, strings.

SUITE NO. 1, FOR A SMALL ORCHESTRA, FROM "PULCINELLA," A BALLET WITH SONG (AFTER PERGOLES) IVOR STRAVINSKY

(Stravinsky, born at Oranienbaum, near Petrograd; living in Paris. Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pazzuoli, near Naples, March 16, 1736.)

"Pulcinella," ballet with song in one act, music by Stravinsky (after Pergolesi); was performed for the first time at the Opéra, Paris, on May 15, 1920, under the direction of Serge de Diaghileff. The choreography was arranged by Léonide Massine; the scenery and costume designed by Pablo Picasso were put in effect by Wladimir and Violette Polunine.

Pulcinella, Massine; Pimpinella, Tamar Karsavina; Prudenza, Lubov Tchernicheva; Rosetta, Vera Nemtchinova; Fourbo, Sigmund

* Camille Benoît, appointed in 1895 *conservateur* at the Louvre, was a pupil of César Franck. His chief compositions are an overture (about 1880); symphonic poem, "Merlin, l'Enchanteur"; lyric scene, "La Mort de Cléopâtre" (sung by Mme. Mauvernay at a Concert Populaire, Paris, March 30, 1884); music to Anatole France's "Noces Corinthiennes." He is the author of "Souvenirs" (1884) and "Musiciens, Poètes, et Philosophes" (1877). He translated into French extracts from Wagner's prose works; into Latin the text of Beethoven's "Elegische Gesang," and he arranged Berlioz's "Romeo and Juliet" for the pianoforte (four hands).

Novak; Caviello, Stanislaw Idzikovsky; Florindo, Nikolas Zverev; Il Dottore, Enrico Cechetti; Tartageia, Stanislaw Kostetsky; Quatre petits pulcinellas, MM. Bourman, Okimovsky, Micholaitchik, Loukine.

Singers: Mme. Zoia Roskovska, Aurelio Anglada (tenor), Gino de Vecchi (bass).

Ernest Ansermet conducted.

The score contains this argument:

The subject of "Pulcinella" is taken from a manuscript found at Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: "Four Similar Pulchinellas."

All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the mage.

* * *

When this ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikovsky as the two gallants, who try to kill him for the theft, we are given so brilliant a

display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

When the ballet was revived at London in July, 1921, with Woizikovsky as Pulcinella, and with Mmes. Lopokova, Tchernicheva, Nemtchinova, and MM. Novak, Idzikovsky, dancers, and the singers Zoia Roskovska and MM. Ritch and Keedanov, the *Daily Telegraph* said (July 6):—

"Until it is about half-way through 'Pulcinella,' the old Italian story to which Stravinsky has fitted an arrangement of Pergolesi music, is as delightful a ballet-opera as one could wish to see. It has in their quintessence those happy qualities which have put the Russian Ballet in a place by itself—invention, imagination, grace, and humor. The dances are of the daintiest; the comically serious imitation of the old-fashioned conventions is as entertaining as can be; the music is a particularly clever experiment in the difficult art of bringing an old composer up to date without overdoing it. So far as the rest of the ballet is concerned, one has no quarrel with the music, but dramatically it falls to pieces. It infringes two of the chief dramatic canons, for in the first place it becomes confusing, and it is extremely difficult to know which of the gentlemen in the large black noses is which and why he is doing what he does. In the second place, it loses its grip upon the audience, and may have been compared to a farce with two very good acts and one greatly inferior one to end up with. It is one of the very fine ballets in the Russians' repertory which really need cutting and revising. That it was enthusiastically received on its revival was due to the brilliant dancing . . . and to the fine singing."

The score calls for these instruments: two flutes (second flute interchangeable with piccolo), two oboes, two bassoons, two horns, trumpet, trombone, and solo quintet of strings, and the usual strings.

* * *

There is a dispute over the origin of the Neapolitan Pulcinella: whether he is descended from Maccus, the grotesque fool of Atellan farce, or from Pulcinella dalle Carceri, a queer patriot of the thirteenth century. This is certain, that in more modern times he made his appearance in the sixteenth century, "in the white shirt and breeches of a countryman of Acerra, his black mask, long nose, hump, dagger, and truncheon being later additions. Time, alas! has given him a foolish wife and made him a mere puppet, though little more than a century ago, in Cerlone's clever hand he mirrored a people and an age." He

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has also been described as a tall fellow, obstreperous, alert, sensual, with a long hooked nose, a black half-mask, a gray and pyramidal cap, white shirt without ruffles, white trousers creased and girdled with a cord from which a little bell was sometimes suspended. He with Scaramuccia was Neapolitan as Cassandrino was Roman, Girolamo of Naples, Gianduja of Turin. For a description of these popular heroes in Italian "Improvised Comedy" and marionette shows, see Magnin's "Histoire des Marionnettes en Europe" (Paris, 1852); the article "Pulcinella" in Pougin's "Dictionnaire du Théâtre" (Paris, 1885); Celler's "Les Types populaires au Théâtre" (Paris, 1870), and Chapter III in Chatfield-Taylor's "Goldoni" (New York, 1913).

* * *

Pergolesi is now best known by his beautiful "Stabat Mater"; his opera "La Serva Padrona" (1733) which is still performed, and a few songs still sung in concert-halls ("Nina" is falsely attributed to him); but he wrote nearly a dozen operas, several cantatas, and much music for the church.

"La Serva Padrona" was performed as "The Mistress and Maid," by "the celebrated Italian Pere Golaise" (*sic*) at Baltimore, Md., by a French company of comedians, on June 14, 1790. It was performed in Italian at the Academy of Music, New York, on November 13, 1858, with Marie Piccolomini as the housemaid. It was in the repertoire of the Society of American Singers, New York, in 1917-18.

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ANDANTE AND ALLEGRO FROM THE CONCERTO IN D MAJOR FOR VIOLONCELLO AND ORCHESTRA, OP. 45 . . WILHELM BERNHARD MOLIQUE

(Born at Nuremberg, October 7, 1802; died at Kannstadt, near Stuttgart, on May 10, 1869.)

Molique is better known by his violin concertos. There was a time when his oratorio "Abraham," produced at the Norwich (Eng.) Festival of 1860, was popular.

The son of a City Musician, he took lessons on various instruments from his father. King Maximilian I. of Bavaria provided Bernhard with the money for violin lessons from Pietro Rovelli, in 1817-19 a concert-master in Munich. For a short time Molique played in the orchestra of the Theater an der Wien, Vienna, but in 1820 he succeeded Rovelli. From 1826 to 1849 he was Court Concert-master at Stuttgart, making many tours as a virtuoso. In 1849 he made London his dwelling-place, where he was highly esteemed as violonist, quartet player, and teacher. He went to Kannstadt in 1866. His playing was described as "quiet," while he had a remarkable left-hand technic. In his compositions he was influenced by Spohr. He wrote six violin concertos, eight quartets for stringed instruments, a symphony, two pianoforte trios, a violin concertino, a pianoforte quartet, a quartet for flutes, two masses, small pieces for various instruments, and some vocal. Perhaps his best works are the third and fifth violin concertos.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

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the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

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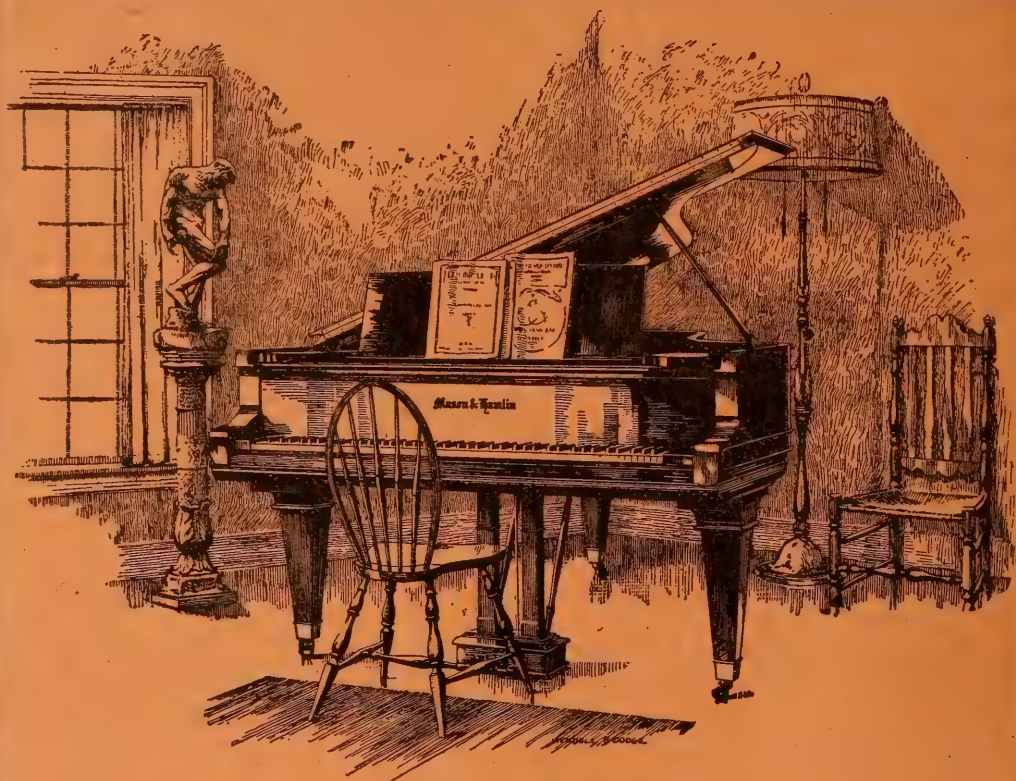
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THURSDAY EVENING, FEBRUARY 8

AT 8.00

PROGRAMME

Mozart Symphony in E-flat major (Koechel No. 543)
I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Ballantine "From the Garden of Hellas," Suite for Orchestra
I. Invocation to Pan.
II. Nocturne.
III. Aphrodite.
IV. Unloose your Cables.

Tchaikovsky Concerto for Violin in D major, Op. 35
I. Allegro moderato.
II. Canzonetta; Andante.
III. Finale: Allegro vivacissimo.

Strauss "Till Eulenspiegel's Merry Pranks, after
the Old-Fashioned, Roguish manner,—
in Rondo Form," for Full Orchestra,
Op. 28

SOLOIST

RICHARD BURGIN

There will be an intermission of ten minutes after Ballantine's suite

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SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended

notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters. He also gave a concert of his own words at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their

flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

I. Adagio, E-flat major, 4-4; Allegro, E-flat major, 3-4.

II. Andante, A-flat major, 2-4.

III. The Minuetto, E-flat major, 3-4, is known to household pianists through Jules Schulhoff's arrangement.

IV. Finale. Allegro, E-flat major, 2-4.

FROM THE GARDEN OF HELLAS, SUITE FOR ORCHESTRA

EDWARD BALLANTINE*

(Born at Oberlin, Ohio, August 6, 1886; now living at Cambridge, Mass.)

The present version of this suite, dedicated to Edward Burlingame Hill, was completed in the summer of 1922 and is now being performed for the first time. A shorter version for smaller orchestra was composed in 1919 and performed by the Boston Festival Orchestra, Harrison Keller conducting, at the festival of the National Federation of Music Clubs and the MacDowell Memorial Association at Peterboro, N.H., on July 2, 1919.

The movements "Aphrodite" and "Unloose your Cables" are transcriptions for orchestra of songs for voice and piano; the Nocturne and the "Invocation to Pan," though begun as songs, were developed into purely orchestral pieces. The transcription of another song, "The Tomb of Sophocles," was included in the earlier suite but omitted from the present one, while the "Invocation to Pan" has been added.

The suite is scored as follows: piccolo, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, three kettledrums, cymbals, triangle, Glockenspiel, celesta, two harps, and strings.

The texts are poems from the Greek Anthology as translated by Lilla Cabot Perry in the volume "From the Garden of Hellas" (Lovell, 1891; Houghton Mifflin, 1904).

The movements and texts are as follows:—

I. Invocation to Pan. Allegro, B major. (Crinagoras,† Book VI, Epigram 253.)

*We are indebted to Mr. Ballantine for these notes.—Ed.

†Crinagoras of Mytilene, the author of 50 Epigrams in the Greek Anthology, lived in the reign of Augustus.—Ed.

O many-watered caverns of the nymphs!
 Where coolness trickles from the o'er-hanging rock,
 The echoing shrines of Pan with pine-trees crowned,
 The lurking valleys hid beneath the cliff,
 Or trunks of junipers, decayed and old,
 But sacred still to hunters; heaps of rocks,
 The piled up shrines of Hermes, will not ye
 Receive propitious at Sosander's hands,
 The first fruits of his ever-favored chase?

II. Nocturne. Andante, D major. (Crinagoras, Book VII, Epigram 633.)

The moon, arising on the verge of twilight,
 Hath clouded all her beams to hide her tears,
 Since that Selene, her most lovely namesake,
 Doth life relinquish and to shades descend.
 For she would share death's darkness with the maiden
 Round whom she flung the beauty of her light.

III. Aphrodite. Andante con moto, D major. (Antipater* Book IX, Epigram 143.)

ON A STATUE OF APHRODITE BY THE SEASHORE

Small indeed is this my home,
 Here where dashes the white foam
 On the shore.
 But I love it and rejoice
 In the distant threatening voice
 Of ocean's roar.
 Sailors, too, for help at sea
 Or in love here come to me
 And implore.

IV. Unloose your Cables. Allegro, G major. (Marcus Argentarius, Book X, Epigram 4.)

Unloose your cables! Be your swift sails spread
 All ready, sailors, now to plough the sea!
 From smiling zephyr's touch the winter's fled,
 While the blue waves it smooths caressingly.
 The chirping swallow builds of straw and clay
 A nest to hold the little nestlings dear;
 Fresh blossoms pierce the earth. Away! Away!
 Priapus bids you sail, nor dally here!

Edward Ballantine studied piano and harmony with John Hermann Loud and Mary L. Regal in Springfield, Mass.; then, while a special student in Harvard College, 1903-07, he studied composition with Messrs. Spalding and Converse, and piano with Edward Noyes and Helen Hopekirk. From 1907 to 1909 he studied piano in Berlin with Arthur Schnabel and Rudolph Ganz, and composition with Philippe Rüfer. During the fall term of 1909 he studied composition in the Scola Cantorum in Paris. Since 1912 he has been an instructor in the Music Department of Harvard College.

Published compositions:—

SOLO SONGS: Love's Creed and Palazzo Pagani (Schirmer); Seven Lyrics from the Greek (Schmidt); The Oak Tree (Ditson).

Song of Night, for chorus of men's voices with piano accompaniment, first performed by the Harvard Glee Club in Symphony Hall, April 17, 1922.

* Antipater of Thessalonica lived in the latter part of the reign of Augustus.—ED.

ORCHESTRAL WORKS (MS.):—

"The Awakening of the Woods," tone-poem; first performed at a "Pop" concert, Boston, in 1907; later at the Pierian Sodality Centennial, May 22, 1908.

Prelude to "The Delectable Forest," a play in one act by Hermann Hagedorn, first performed at the MacDowell Festival, Peterboro, N.H., August 22, 1914; at Cambridge at a concert of the Boston Symphony Orchestra, December 10, 1914.

"The Eve of St. Agnes," symphonic poem, first performed by the Boston Symphony Orchestra, January 19, 20, 1917.

"By a Lake in Russia," lyric piece for orchestra, first performed at a "Pop" concert, Boston, June 27, 1922, and at a New England Conservatory Orchestra concert, December 20, 1922.

Overture to "The Piper," play by Josephine Preston Peabody Marks. This overture has not been performed.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35. PETER TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.)

Tchaikovsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time for Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tchaikovsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky, was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

* Joseph Kotek, violinist, teacher and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterwards with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tchaikovsky was deeply attached to him.

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell at New York, January 19, 1889.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.

I. Allegro moderato, D major, 4-4.

II. Canzonetta, Andante, G minor, 3-4.

III. Finale, Allegro vivacissimo, D major, 2-4. A Rondo based on two themes of Russian character.

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUSH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA,
OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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his inspiration is clearly indicated in the introductory bars: *Gemächlich* (*Andante comodo*), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (*Vivace*). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the *Eulenspiegel* motive resounds from the horns. Fol-

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lowing a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows

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no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

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PROGRAMME

Chausson Symphony in B-flat major, Op. 20
 I. Lent; Allegro vivo.
 II. Très lent.
 III. Animé.

Mozart Concerto for Pianoforte in D minor (Köchel No. 466)
 I. Allegro.
 II. Romanza.
 III. Rondo.

Wagner Prelude to "Lohengrin"

Wagner Overture to "Tannhäuser"

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SYMPHONY IN B-FLAT, OP. 20 ERNEST CHAUSSON

(Born at Paris on January 21, 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This symphony, completed, if not wholly written, in 1890, was performed for the first time at a concert of the Société Nationale, Paris, April 18, 1891, and again at its concert on April 30, 1892; but it was first "revealed to the Parisian public"—to quote the phrase of M. Pierre de Bréville—at a concert of the Berlin Philharmonic Orchestra, led by Arthur Nikisch, at the Cirque d'Hiver, Paris, on May 13, 1897. In 1897 it was performed at an Ysaye concert in Brussels (January 10).

The first performance of the symphony in this country was by the Boston Symphony Orchestra, Vincent d'Indy conductor by invitation, at Philadelphia, December 4, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, January 19, 1906; the second performance was on October 20, 1916; the third on November 28, 1919.

The symphony, dedicated to Henry Lerolle, is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, two harps, and strings. It is in three movements.

The following sketch is, in large measure, a paraphrase of an article written by Stephane Risvaëg.

I. Lent, B-flat, 4-4. An introduction in a broad and severe style begins with a clearly defined figure in unison (violas, violoncellos, double-basses, clarinet, horn). The composer establishes at once the mood and announces the leading motives of the symphony, in their subtle essence at least, if not in their plastic reality. Strings and woodwind instruments are used delicately in counterpoint. After short episodes (horns and violas) the orchestra little by little becomes quiet, and, while the background is almost effaced, a little run of violins and wood-wind instruments introduces the Allegro vivo (3-4).

The chief theme, one of healthy but restrained joy, exposed in a simple manner (*mf*) by horn and bassoon, passes then from horn and bassoon to oboe and violoncello and in fragments to other instruments. The ornamentation, though habitually sombre, undergoes modifications. There is a fortissimo tutti, allegro molto, which is followed immediately by a second theme, more exuberant in its joy, more pronounced than the first. It is sung at first by flutes, English horn, and horns, with violins and violas, and with a harp

enlacement. A short phrase of a tender melancholy is given to viola, violoncello, and clarinet. The Allegro is based on these themes, which are developed and combined with artistic mastery and with unusual harmonization. "It is an unknown landscape, but it is seen in a clear light, and it awakens in the hearer impression of an inexpressible freshness." In the final measures of this movement the initial theme becomes binary (Presto); the basses repeat the elements of the Allegro, and the hearer at the end is conscious of human, active joy.

II. Très lent (with a great intensity of expression). The title should be "Grief." At first a deep and smothered lamentation, which begins and ends in D minor without far-straying modulations. "The sadness of a forest on a winter's day; the desolation of a heart which has been forbidden to hope, from which every illusion has been swept away." The English horn, to the accompaniment of pianissimo triplets in the strings, gives out with greater distinctness the phrase of affliction, now and then interrupted fruitlessly by consolatory words of flutes and violins. The bitter lament is heard again, persistent and sombre; and then the English horn sings again, but more definitely, its song of woe. The violins no longer make any attempt at consolation: they repeat, on the contrary, doubled by violoncellos, the lament of the English horn, which, though it is now embellished with delicate figuration, remains sad and inconsolable. After an excited dialogue between different groups of instruments, where a very short melodic phrase, thrown from the strings to the brass, is taken up with intensity by the whole orchestra, there is a return to the hopeless sorrow of the beginning, which is now "crystallized and made perpetual, if the phrase be allowed," in D major.

III. Animé, B-flat, 4-4 (to be beaten 2-2). A crisp and loud tutti marks the beginning of the last movement. It is followed at once by a rapid figure for the violoncellos and double-basses, above which a summons is sounded by trumpets, then violins, violas, and the whole orchestra. The pace quickens, and the underlying theme of the finale is heard (violoncellos and bass clarinet). This clear and concise theme has a curiously colored background by reason of sustained horn chords. The phrase, taken up sonorously by the strings, is enlarged, enriched with ingenious episodes, and by an interesting contrapuntal device it leads to a thunderous chromatic scale in unison, which in turn introduces a serene choral (D major). Sung by all the voices, it is heard again in A major. A gentle phrase (for oboe, sung again and continued by the clarinet) brings again the choral (wind instruments). There is a return to B-flat major.

A theme recalls one of those in the first movement, which goes through a maze of development, to end in a continued and gentle murmur of horns in thirds. The clarinet traces above them the choral melody. The chief theme is heard again, as is the choral, now sung by violins. The oboe interjects a dash of melancholy, but the trombones proclaim the chief theme of the first movement. A crescendo suddenly dies away at the height of its force, and the brass utter a sort of prayer into which enter both resignation and faith. The master rhythm of this finale reappears (basses), while the sublime religious song still dominates. A tutti bursts forth, which is followed by a definite calm. There are sustained chords, and the basses repeat, purely and majestically, the first measures of the introduction.

*
* * *

Ernest Chausson was born at Paris in 1855. He was riding a bicycle down a hill on his estate at Limay, June 10, 1899. The bicycle escaped his control, and his head was dashed against a stone wall.

His family was wealthy. His parents wished that he should be a lawyer, and they insisted that he should be admitted to the bar before he studied music. He was twenty-five years old when he became a pupil of Massenet at the Paris Conservatory. He was associated at that time with Bruneau, Vidal, Marty, Pierné, Leroux; but, older than they, he brought to his work a certain maturity of intellect coupled with the indecision of one that did not see clearly his way. He was inclined to despise musical conventionalism; and he aimed at results which, in the opinion of his school-fellows, were beyond his reach. Some charming songs were composed as class exercises; but before the end of two years Chausson left the Conservatory to become the pupil of César Franck. With him he studied from 1880 to 1883. He joined the Société Nationale, and became intimate with Vincent d'Indy, Gabriel Fauré, Henri Duparc, Pierre de Bréville, Charles Bordes. With them he labored as secretary in every way for musical righteousness as it appeared to them.

Henri Gauthier-Villars, better known as "Willy" or as "*L'Ouvreuse du Cirque d'Eté*" in his feuilleton published in *L'Echo de Paris*, June 19, 1899, admitted that Chausson was less known to the crowd than this or that "huddler-together of lucrative operettas." "No one should be astonished that he had little reputation with the mob: he wrote only good music. . . . It seems as though such rich flowerage of works should impose on criticism the duty of calling attention to it, but criticism, as always, was busy with less artistic and more remunerative tasks. Here is an instance. When the German Nikisch came to reveal to Paris the symphony of the Frenchman

Chausson, the composer on whom it was incumbent to judge his colleagues in a morning newspaper (which since . . . but it was then influential) mentioned the work in four disdainful lines. Chausson's friends were indignant, or grieved, according to their temperament; but he lost none of his smiling amiability: 'Pay no attention to these trifles. If my symphony is good, the critics will end sooner or later by acknowledging the fact.' . . . Chausson died at the moment when he had acquired the one quality that he lacked, self-confidence."

CONCERTO IN D MINOR, FOR THE PIANOFORTE (K. 466)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was completed in Vienna on February 10, 1785. It was performed for the first time at Mozart's subscription concert on February 11, 1785, "auf der Mehlgrube." This was the first of a series of subscription concerts given on Fridays. There were more than a hundred and fifty subscribers at three ducats a head. His father was in Vienna at the time and wrote to Mariane after the concert: "Wolfgang played a new and excellent piano-concerto, which the copyist was copying yesterday (February 10) when we called, and your brother did not have time to play through the Rondo once, because he had to look over the copying. The concerto is in D minor (N. 8)." It is the eighteenth of the twenty-five written for one pianoforte, in the list of Köchel. The autograph score is in the library of the Gesellschaft der Musikfreunde in Vienna.

The concerto has been performed in Boston at a Theodore Thomas concert, October 8, 1870, Anna Mehlig, pianist; at concerts of the Harvard Musical Association, January 5, 1871, Anna Mehlig, pianist, January 18, 1872, Richard Hoffman, pianist; and at concerts of the Boston Symphony Orchestra, February 20, 1886, Mrs. H. H. A. Beach, pianist; April 24, 1915, Ossip Gabrilowitsch, pianist.

The orchestral portion of the work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro, D minor, 4-4. The orchestral introduction prepares the thematic material of the movement. The chief theme is given out in full and unaccompanied by the pianoforte. This is developed with use of a characteristic figure heard at once in the basses of the introduction. The second theme, F major, is also given to the

pianoforte and extended by it. An orchestral tutti brings to mind the introduction. The pianoforte takes up the chief theme. The material is used in the repetition section, and after an orchestral crescendo, there is a cadenza. The movement ends with motives taken from the introduction and played by the orchestra.

II. Romanze, B-flat major, 2-2. There is no indication of tempo in the original manuscript. The chief theme, given immediately to the pianoforte, is repeated forte by the orchestra. The flowing and ornamented song is continued by the pianoforte. After an orchestral tutti, a side motive is introduced by the pianoforte. This finally leads in to the return of the chief theme. There is a middle section in G minor. The first section reappears without the use of the side theme.

III. Rondo, D minor—D major, 2-2. No indication of tempo is given in the autograph manuscript. The old Breitkopf and Härtel edition has "Prestissimo"; the new edition of the score has "Allegro assai" as also the editions of Hummel and André. The pianoforte gives out the first theme and the orchestra takes it up. The second theme is given also to the pianoforte. Of the other thematic material a motive in F major first given to the orchestra is the most important. It plays a conspicuous part in the final section in D major after the cadenza.

Cadenzas for this concerto were written by Beethoven and Hummel, but not published in the lifetime of the composer.

*
**

Mozart, famed as the greatest pianist of his day, had small and beautiful hands. According to Niemetschek, he moved them so quietly and naturally on the keyboard that the eye as well as the ear was pleased. That he could grasp so many keys was a source of wonder. His facility was due to his close study of Ph. E. Bach's works from which he worked out his system of fingering. Mozart demanded of a pianist a quiet and steady hand with such natural lightness, flexibility and speed that passages would "flow like oil," to use his own words. He insisted on absolute correctness, clearness, tasteful expression. He warned against undue haste. "It is much easier to play a piece fast than slowly." He himself excited wonder by playing in *tempo rubato* yet preserving the tempo with the left hand. As he wrote to his father: "That I always remain strictly in time surprises every one; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play, the left hand always follows." Mozart was the first great virtuoso who habitually used the "fortepiano," formed a style of playing to suit it. He became acquainted with Stein's instruments at Augsburg in 1777. Stein's pianoforte had a "genouillière," or knee pedal for raising the dampers. This preceded the foot-pedal.

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847; it was produced on August 28, 1850,* by Liszt at the Court theatre at Weimar.

The prelude to the first act was composed August 28, 1847, at Dresden. The first concert interpretation took place at Leipsic, January 17, 1853, at a performance given for the benefit of the Gewandhaus orchestra (Leipsic) pension fund. Julius Rietz was the conductor. Wagner directed the prelude at a concert given by him in the Zurich theatre May 18, 1853. Stating his reasons for giving this concert, Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude, which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain: I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

Wagner and Liszt wrote programme analyses of the prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version.

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

*The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätisch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe.

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The first performance of "Lohengrin" in German in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the com-

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poser, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the

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motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte." the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Beethoven Overture to Collin's Tragedy, "Coriolanus," Op. 62

Glazounov Symphony No. 4 in E-flat, Op. 48

- I. Andante; Allegro moderato.
- II. Scherzo; Allegro vivace.
- III. Andante; Allegro.

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- I. Introduction; Allegro
- II. Presto.
- III. Largo.
- IV. Minuet.
- V. Allegro.

Godard Air of Leonora from "Le Tasse"

Verdi Aria, "Ritorna Vincitor," from "Aida"

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parentheses are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dédiée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the violoncello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin* was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterwards revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik Zeitung* wrote, "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of Collin, when he wrote—

"If we recall to mind the impression made upon us by the figure of Coriolanus in Shakespeare's drama, and from all the details of the complicated plot first single that which lingered with us through its bearing on the principal character, we shall see one solitary shape loom forth: the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth; and of the dramatic development

*Collin (1771-1811) was jurist and poet. In 1803 he was ennobled; in 1809 he became Court Councillor. Other tragedies by him were "Regulus," "Polyxena." Beethoven in 1807 was expecting a libretto from him. Collin tried "Macbeth," Tasso's "Jerusalem Delivered," and a "Bradamante" to which J. F. Reichardt set music (Vienna, 1808).

there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bounds. For his drama Beethoven chooses nothing but these two chief motives, which make us feel more surely than all abstract exposition the inmost essence of that pair of characters. Then if we devoutly follow the movement developing solely from the opposition of these two motives in strict accordance with their musical character, and allow in turn the purely musical detail to work upon us—the lights and shades, the meetings and partings of these two motives—we shall at like time be following the course of a drama whose own peculiar method of expression embraces all that held our interest, the complex plot and clash of minor characters, in the acted work of the playwright. What gripped us there as an action set immediately before us, almost lived through by ourselves, we here receive as inmost kernel of that action; there set forth by characters with all the might of nature-forces, it is here just as sharply limned by the musician's motives, identical in inmost essence with the motives at work in those characters." (English by W. Ashton Ellis.)

*
**

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

*
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The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillips, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

SYMPHONY No. 4, IN E-FLAT, OP. 48 ALEXANDER GLAZOUNOV

(Born at Petrograd, August 10, 1865; now living at Petrograd.)

This symphony, composed at Petrograd in 1893, was published in 1894. The advertisement of the publisher in October of that year included also Glazounov's "Triumphal March on the Occasion of the World's Columbian Exposition in Chicago, 1893," composed for a grand orchestra with chorus (*ad lib.*), Op. 40 (performed at Chicago, August 3, 1893, at the Russian concert, V. J. Hlavac, of Petrograd, conductor); "Carnaval," overture, Op. 45; "Chopiniana," suite for orchestra, composed of Polonaise, Op. 40, II., Nocturne, Op. 15, Mazurka, Op. 50, IV., Tarantelle, Op. 43, orchestrated by Glazounov; Valse de Concert for orchestra, Op. 47.

The symphony was performed at Petrograd (season of 1894-95). It was played for the first time in Boston at a Boston Symphony Orchestra concert, October 24, 1903. There was a second performance by request on January 2, 1904.

It is scored for three flutes (two interchangeable with piccolos), two

oboes, English horn, three clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, strings. It is dedicated to Anton Rubinstein.

There are only three movements, but an andante serves as introduction in each instance to the first and third.

The symphony opens with an Andante, E-flat minor, 9-8. After two measures of introduction a languorous melody is sung by the English horn. Cantabile passages for various instruments lead to the repetition of the theme (flutes, first and second violins), with sustaining chords in wind instruments and with figuration for clarinet, bassoon, violas, and violoncellos. Transitional measures lead to the main body of the first movement, Allegro moderato, E-flat major, 4-4. The first and expressive theme is played by various instruments against a characteristic, pulsating accompaniment, which is now in violas and second violins and now in horns and other wind instruments. It is sung passionately by violins, violas, and flutes. Poco più tranquillo. A suave theme for clarinet and first violins, and there is soon a return to the Allegro moderato with the first theme and its characteristic accompaniment. Più mosso, G minor, scherzando. A clarinet solo is answered by flute, oboe, and violins. A passing recollection of the Allegro moderato is followed by an episode, scherzando, with florid solo work, and an episode tranquillo is followed by a section più allegro ed agitato. The first theme of the Allegro moderato returns, and there is an organ-point in the basses. After more or less elaborate thematic treatment, the theme of the introductory Andante, E-flat minor, is heard, sung by flutes and violins. The reappearance of the first Allegro theme in an Allegro moderato of eight measures brings the end.

Second movement. Scherzo, B-flat, Allegro vivace, 6-8. A gay movement with first theme announced by clarinets against bassoons and second violins (pizz.). The contrasting section, poco meno mosso, tranquillo, begins with a clarinet theme against muted strings, while the rhythm is marked by first violins (pizz.) and flutes. The response is given to the first violins.

CONCERTO GROSSO, No. 5, IN D MAJOR . . . GEORGE FRIDERIC HANDEL (Edited by Gustav Friedrich Kogel)

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places

with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode on St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form Concerto Grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo* and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in the book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina, the viola da gamba, the violoncello, the double-bass; the lute, the theorbo, and the harp; trumpets, horns, trombones, the old cornet or zink; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

AIR OF LEONORA, FROM "TASSO," OP. 39: PART III, SCENE 8

BENJAMIN GODARD

(Born at Paris, August 18, 1849; died at Cannes, January 10, 1895.)

"Le Tasse," a dramatic symphony in three parts, text by Charles Grandmougin, music by Godard, was crowned *ex æquo* with Théodore Dubois's "Paradis Perdu" in the competition for the prize offered

*The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.

by the City of Paris in 1878. The first performance was at the Châtelet concert conducted by Colonne in Paris on December 18, 1878. The singers were Villaret (Tasso); Lauwers (Duke d'Este); Taskin (Father Paolo); Mme. Brunet-Lafleur (Leonora); and Mlle. Vergin (Cornelia).

Andante con moto, B-flat major and G-flat major.

Il m'est doux de revoir la place accoutumée.
Où dans ces beaux jardins il me parlait d'amour;
Mais ma chère blessure, hélas, est mal fermée
Puisque parfois encor j'espère son retour.

Dans mes nuits sans repos, vision triste et tendre
Il apparaît parfois à mes yeux éblouis;
Mais ce n'est qu'un éclair, et rien ne peut me rendre
Le prestige charmant des jours évanouis.

O Poète adoré, vers, toi mon cœur s'élance
Jusque dans ton exil tu restes mon seul bien;
Écoute ma pensée à travers le silence,
Et quand je dis ton nom, prononce aussi le mien.

This translation was published in a programme-book of the Detroit Symphony Orchestra, December 17, 1922:—

"It is sweet to revisit the place where he spoke to me of love; but my deep wound is scarcely healed, for I still hope, alas! for his return. In sleepless nights, a vision sad and tender sometimes appears before my dazzled eyes; but it is only a vision, and nothing can give back to me the joys and prestige of vanished days. O adored Poet, to thee my soul cries out until it reaches thee in thine exile across the silence. And when thou hearest thy name, do thou likewise say mine."

The orchestration of the accompaniment at that concert was by Henry Hadley for Mme. Inez Barbour.

SCENA, "RITORNA VINCITOR," ACT I, "AÏDA" . . . GIUSEPPE VERDI

(Born at Roncole, near Busseto (Parma), Italy, October 10, 1813; died at Milan, January 27, 1901)

"Aïda" opera in four acts, text by Ghislanzoni and Camille du Locle, music by Verdi, was produced at the Théâtre Italien, Cairo, on December 24, 1871. The opera was ordered by the Khedive of Egypt, Ismaïl-pacha, who paid Verdi £4,000 for it. The singers were Mme. Pezzoni-Anastasi (Aïda) and Mme. Grossi (Amneris); Messrs. Mongini (Radamès), Medini (Ramfis), Costa (Amonasro), and Steller (the King). Bottesini conducted.

The first performance in the United States was at the Academy of Music, New York, November 26, 1873. Ottava Torriani (Aïda); Annie Louise Cary (Amneris); Italo Campanini (Radamès); Victor Maurel (Amonasro); Nannetti (Ramfis); Scolara (the King). Muzio conducted.

"Ritorna Vincitor" is sung by Aïda alone, at the end of the first scene of the first act. Radamès has been ordered to lead the Egyptians against the army of Amonasro, the father of Aïda.

Allegro agitato, 4-4.

Ritorna vincitor! E dal mio labbro usei l' empia parola! Vincitor del padre mio, di lui che impugna l' armi per me, per ridonarmi una patria, una reggia e il nome illustre che qui celar m' è forza! Vincitor de' miei fratelli, ond' io lo vegga, tinto del sangue amato, trionfar nel plauso dell' Egizie coorti! E dietro il carro, un re mio padre di catene avvinto!

Più mosso, 2-2.

L' insana parola o Numi sperdete!
Al seno d' un padre la figlia rendete:
Struggete le squadre dei nostri oppressor!
Ah! sventurata! che dissi? e l' amor mio?
Dunque scordar poss' io questo fervido amore che,
Oppressa e schiava, come raggio di sol qui mi beava?
Imprecherò la morte a Radamès, a lui ch' amo pur tanto!
Ah! non fu in terra mai da più crudeli angosce un core affranto.

Allegro giusto poco agitato, A-flat major, 4-4.

I sacri nomi di padre, d' amante nè profferir poss' io, nè ricordar.
Per l' un, per l' altro, confusa tremante, io piangere vorrei pregar.
Ma la mia prece in bestemmia si muta, delitto è il pianto a me colpa il sospir,
In notte cupa la mente è perduta, e nell' ansia crudel vorrei morir.

Numi, pietà del mio soffrir!
Speme non v'ha pel mio dolor,
Amor fatal, tremendo amor
Spezzami il cor, fammi morir.

This has been translated into English as follows:—

Return victorious! And from my lips
Went forth the impious word! Conqueror
Of my father—of him who takes arms
For me—to give me again
A country, a kingdom! And the illustrious name
Which here I am forced to conceal. Conqueror
Of my brothers, with whose dear blood
I see him stained, triumphant in the applause
Of the Egyptian hosts—And behind his chariot
A king, my father, bound with chains!

The insane word forget, O gods!
Return the daughter to the bosom of her father;
Destroy the squadrons of our oppressors.
Unhappy one! What did I say?

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And my love can I ever forget,
 This fervid love which oppresses and enslaves,
 As the sun's ray which now blesses me.
 Shall I call death on Radamès—
 On him whom I love so much?
 Ah! Never on earth was heart torn
 By more cruel agonies.

The sacred names of father, of lover,
 I can neither utter nor remember—
 For the one—for the other—confused, trembling,
 I would weep—I would pray.
 But my prayer changes to blasphemy—
 My tears are a crime—my sighs a wrong—
 In dense night the mind is lost—
 And in the cruel anguish I would die.

O gods, have pity on my sufferings.
 Hope I have not, for my grief,
 A fatal love, dreadful love,
 Divides my heart, makes me die.

Verdi scored this Scena for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums and strings.

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(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in France.)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The Rhapsody was enthusiastically received, and the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some peritervid student shouted to the conductor after the Malagueña had been repeated, "Play it once more for those downstairs who have not understood it." And at the end of the Rhapsody the same person shouted to the occupants of subscribers' seats, "If it had been something by Wagner you would have found it very beautiful."

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909.

The Rhapsody is scored for two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: *Prélude à la Nuit*, *Malagueña*, *Habanera*, *Feria*.

I. *Prélude à la Nuit*. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The second movement follows immediately.

II. *Malagueña*. Assez vif, A minor, 3-4. The *Malagueña*, with the *Rodeña*, is classed with the *Fandango*: "A Spanish dance in 3-8 time, of moderate movement (*allegretto*), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las *Malagueñas*," as "very bewitching." Mrs. Grove says the dance shares with the *Fandango* the rank of the principal dance of Andalusia. "It is sometimes called the *Flamenco*, a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled *Flamencos*."

In Ravel's *Malagueña* there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhythmic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. *Habanera*. Assez lent et d'un rythme las, 2-4. Ravel wrote

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Perhaps the Habanera came from Africa. Perhaps after a sea voyage it went from Cuba into Spain. The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of Carmen.

IV. FERIA (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmized by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

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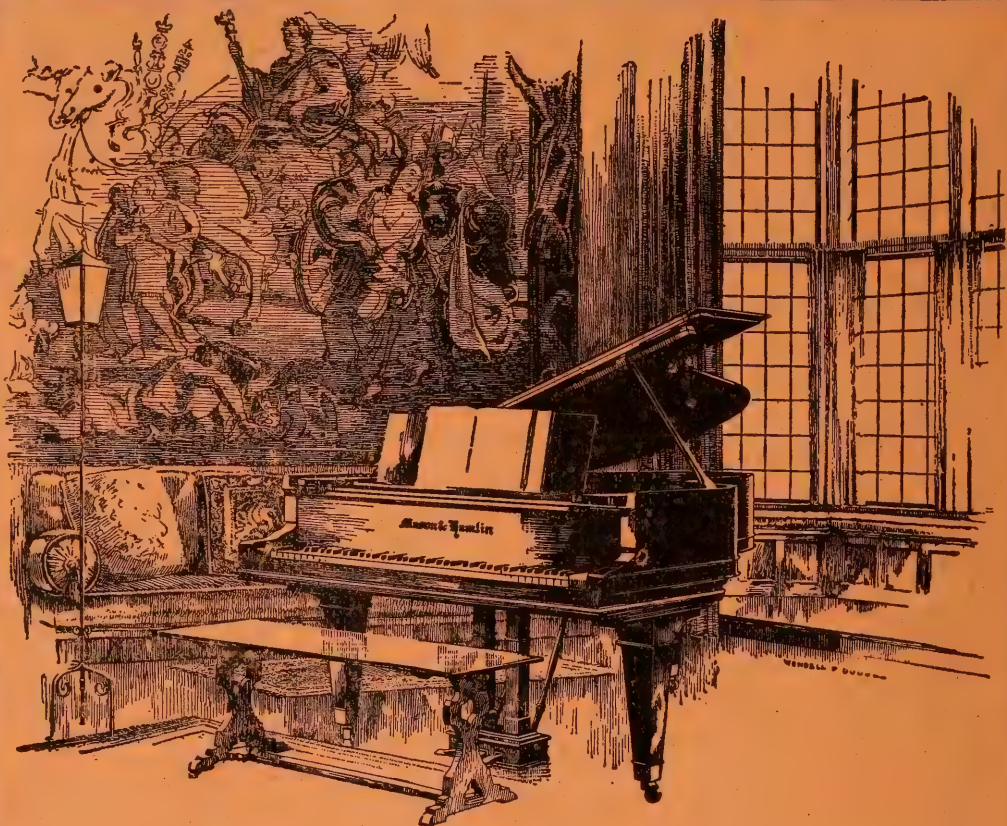
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Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

Programme of the EIGHTH CONCERT

SEASON 1922-1923

THURSDAY EVENING, APRIL 12, at 8.00

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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EIGHTH CONCERT
THURSDAY EVENING, APRIL 12
AT 8.00

PROGRAMME

Beethoven Overture to "Leonore" No. 3, Op. 72

Wagner "Good Friday Spell" ("Parsifal," Act III)

Liszt Concerto in A major No. 2 for Pianoforte and Orchestra

Brahms Symphony No. 2, in D major, Op. 73

- I. Allegro non troppo.
- II. Adagio non troppo.
- III. Allegretto grazioso, quasi andantino.
- IV. Allegro con spirito.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister.

The first performance in New York—according to Col. T. Allston Brown, the first in America—was at the Park Theatre on September 9, 1839: Giubilli, Manvers, Martyn, Edwin, Mrs. Martyn (Miss Inverarity), and Miss Poole.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and

definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

"GOOD FRIDAY SPELL" FROM "PARSIFAL" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1815; died at Venice, February 13, 1883.)

The *Charfreitagszauber* (Good Friday Spell) is at the end of Scene I., Act III. of the music drama. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her; she can say only: "To serve! To serve!" She goes for water. Kneeling by a spring, she sees some one coming by a forest road: a knight, in black armor with visor down, holding the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then the Knight plants the spear in the ground, raises his visor, takes off his helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the Temple of the Holy Grail. Parsifal knows him and tells him vaguely of his wanderings. He is now in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel is dead; Amfortas will not perform the duties of Grail-warder and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him towards the spring. Kundry washes Parsifal's feet, anoints them with precious oil, and wipes them with the hair of her head.

Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, then looks with delight at the forest and the meadow.

The following paraphrase of Wagner's text is by Oliver Huckel:—

"How beautiful these morning meadows are!
So fresh, so sweet, so radiantly pure!
Full many a flower in other days I saw,
But full of subtle poison was their breath,
And they were snares of baneful witchery.

But these are God's own blossoms full of grace.
These twining vines that burst with purple bloom,
These fragrant flowers, so innocent and fair—
They speak to me of loving childhood's days,
And tell me of the boundless love of God."

Then Gurnemanz: "On fair Good Friday morn,
All nature seems athrill with new delight."

And Parsifal: "Yet strange that it is so.
That darkest day of agony divine
Might well have cast a pall of gloom o'er all,
And plunged all Nature into deepest woe."

No, no," the gentle Gurnemanz replied,
"The Saviour's work hath wrought a miracle,
And now the grateful tears of penitence
Are holy dew that falls upon the world,
And makes it bloom in fair and lustrous beauty;
And all creation knows God's saving work,
And praises Him for His redeeming grace.

No more the agony of that grim Cross,
But now the joy of man redeemed and saved,
Freed from the load of sin by conquering faith,
And purified by Love's great sacrifice.
Each sprouting blade and meadow-flower doth see
Something of God's grace in the heart of man;
For as the Lord was tender unto man,
So man in turn will love God's flowering earth.
The whole creation therefore doth rejoice,
And every bird and flower is full of praise,
And Nature everywhere is full of God,
And sweet has dawned this day of innocence."

Then Kundry, with the tears still in her eyes,
Looked up at Parsifal, and soft he spake:
"I saw the hearts that mocked us fade away,
But love shall bloom eternal in God's grace.
Blest tears that speak the blessing in thy heart.
But weep no more. God's grace is full of joy—
Smile with all Nature, joyously redeemed!"

Bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal. They set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, horns, trumpets, and trombones play the Parsifal motive, which is developed impressingly and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly towards the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by flute and oboe, while muted strings sustain. In the development of this theme occur several figures and motives—Kundry's sigh, the Holy

Supper, the spear, the Grail harmonies, the complaint of the Flower Girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the sound of distant bells.

Wagner's head was full of "Parsifal" in the fifties. At work on "Tristan" he thought of introducing Parsifal in the third act. In 1857 he composed, or at least sketched, the "Good Friday Spell." When living near Zurich, he was inspired by beautiful spring weather, and on Good Friday he remembered the story of Parsifal and the story told by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday. In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow, on a pilgrimage to a hermit's dwelling. They rebuke him for not remembering the day:—

"Knowest thou not the day, sweet youth?
'Tis Holy Friday, in good sooth,
When all bewail their guilt."

The "Good Friday Spell" was first played in Boston on February 16, 1884, at a concert of the Boston Symphony Orchestra.

* * *

Wagner completed his poem on February 23, 1877; the score was completed on January 13, 1882, at Palermo. The first performance at Bayreuth was for the patrons on July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna Hermann Levi conducted.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

"Parsifal" was performed in concert form in Boston, under the direction of B. J. Lang, on April 15, 1891, with Mme. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Hensche, for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mme. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel

*On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis MacLennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

Journet; Klingsor, Otto Goritz. On March 9 Mme. Fremstad took the part of Kundry.

"Parsifal" was performed in German at the Boston Opera House by the Metropolitan Opera House Company of New York, January 15, 1910. Kundry, Olive Fremstad; Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

It was performed in German at the Boston Opera House by the Metropolitan Opera Company of New York, April 21, 1916. Kundry, Melanie Kurt; Parsifal, Johannes Sembach; Amfortas, Clarence Whitehill; Gurnemanz, Carl Braun; Titurel, Basil Ruysdael; Klingsor, Otto Goritz. Artur Bodanzsky conducted.

CONCERTO FOR PIANOFORTE, NO. 2, IN A MAJOR FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was sketched in 1839. It was completed and scored in 1849. The concerto is dedicated to Hans von Bronsart, by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and von Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in

one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

* * *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

SYMPHONY No. 2, IN D MAJOR, OP. 73 . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessooff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessooff, and Ernst Frank. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte

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duet (arranged by the composer) to invited guests at the piano-forte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern

*Reimann, in his *Life of Brahms*, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "*Brahms*" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the *Signale*, say December 20, 1877.

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musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato*, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Certain German critics in their estimate of Brahms have ex-

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hausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—“far above all the symphonies of Schumann.”

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the opinion prevailing at the time when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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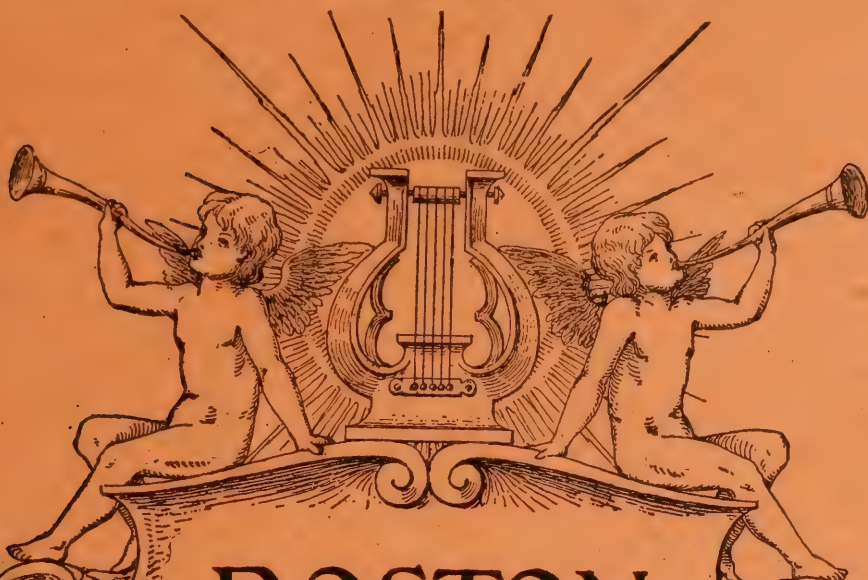
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Tchaikovsky Symphony No. 6 in B minor, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale; Adagio lamentoso.

Wagner Scene, "Gerechter Gott!" and Aria

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- II. Menuet ("The Nymphs of Diana")
- III. Gigue.

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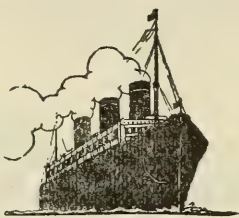
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SYMPHONY No. 6, IN B MINOR, "PATHETIC," Op. 74.

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This symphony was performed for the first time at Petrograd on October 28, 1893.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

**

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrances of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, gong, and strings.

SCENA, "GERECHTER GOTT!" AND ARIA, "IN SEINER BLÜTHE," FROM
 "RIENZI," ACT III., No. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
 Nach Waffen schreit das Volk,—kein Traum ist's mehr!
 O Erde, nimm mich Jammervollen auf!
 Wo giebt's ein Schicksal, das dem meinen gleicht?

Wer liess mich dir verfallen, finst're Macht?
 Rienzi, Unheilvoller, welch' ein Loos
 Beschworst du auf diess unglücksel'ge Haupt!
 Wohin wend' ich die irren Schritte?
 Wohin diess Schwert, des Ritters Zier?
 Wend' ich's auf dich, Irenens Bruder
 Zieh' ich's auf meines Vaters Haupt?—

(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben,
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—

(*Man hört Signale geben von der Sturmglocke.*)

Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!

(*Er eilt ab.*)

The English prose of which is:

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment'? Shall I turn it toward thee, Irene's brother . . . Shall I draw it against my father's head?—

(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)*

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time) and *Allegro* in F minor and B-flat major (2-2 time), followed by *Maestoso* in G major (4-4 time) and *Vivace* in G major (2-2 time). "The orchestral part is scored for full modern grand orchestra, with a bell in low D-flat."†

*Translation by William Foster Apthorp.

†After the publication of the first edition of the pianoforte score of "Rienzi," Wagner made many cuts in the work. The opera was originally intended for the Paris Académie de Musique, and its length calculated on the opera-going habits of the Parisian public; when it was first given in Dresden, it was found far too long for a German opera-evening, and was given in two parts, the first and second acts on one evening, and the third, fourth, and fifth on the next. Wagner's subsequent cuts reduced it to a normal opera-evening's length. Some of these cuts affect this aria; the most important of them is the omission of the closing *Vivace* movement.—W. F. A.

THREE DANCE PIECES FROM "CEPHALUS AND PROCRIS," HEROIC
BALLET: TAMBOURIN; MENUET ("THE NYMPHS OF DIANA"); GIGUE;
FREELY ARRANGED FOR CONCERT PERFORMANCE BY FELIX MOTTL.
ANDRÉ ERNESTE MODESTE GRÉTRY

(Grétry, born at Liège, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.)

(Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; died at Munich on July 2, 1911.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723-99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married the Princess Marie Theresa of Savoy, November 16 of that year.* At Versailles there was only this one performance. The singers were: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Mlle. Rosalie (afterwards Levasseur), Flore and l'Amour; Mlle. Beauménil, Palès; Mlle. Duplant, la Jalousie; Mlle. La Suze, la Soupçon; Mlle. Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and was performed a dozen times. Larrivée, Céphale; Mlle. Levasseur, Procris; Mlle. Mallet, Flore et l'Amour; Mlle. Beauménil, Palès; Mlle. Duplante, la Jalousie; Mlle. Châteauneuf, la Soupçon; Mlle. Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Paeslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival on May 23, 1777, with twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version, Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. Learning from him that he loves Procris, she informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.† There is a stir in the foliage, and he hurls a dart. Procris comes forward with the dart that she has

*Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procreation at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

†Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl took three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

"MY HEART AT THY DEAR VOICE," FROM "SAMSON AND DELILAH"
CAMILLE SAINT-SAËNS

(Born in Paris on October 9, 1835; died at Algiers, December 16, 1921.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in Germany at Weimar, December 2, 1877. The opera was afterwards performed at Hamburg (1883), Cologne, Prague, and Dresden.

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The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The first performance in New England was in concert form at a Worcester Festival, September 27, 1893, when Mrs. Carl Alves was the Delilah and J. H. McKinley was the Samson.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii. It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!

Un poco più lento.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

Ainsi, qu'on voit des blés
Les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler
À ta voix qui m'est chère!
La flèche est moins rapide
À porter le trépas
Que ne l'est ton amante
À voler dans tes bras.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

The English prose translation* of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

*Translation by William Foster Apthorp.

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OVERTURE TO THE OPERA "OBERON" . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December. 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

A new version prepared by the royal conductor Josef Schlar and the librettist Josef Lauff was brought out at Wiesbaden in May, 1900, as one of festal performances in which William Hohenzollern took special interest. For an account of the revision see the *Monthly Musical Record* (London), July 1, 1900.

* * *

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto to Dresden an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums,

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (*sic*); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

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strings, begins with an introduction (*Adagio sostenuto* ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elves). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (*Allegro con fuoco* in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, *presto con fuoco*, of Rezia's air "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

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List of Works performed at these Concerts during the Season of 1922-1923

BALLANTINE	"From the Garden of Hellas," Suite for Orchestra	V. February 8
BEETHOVEN	Symphony No. 9 in D minor, Op. 125 (Three Movements)	III. December 7
	Overture to Collin's Tragedy, "Coriolanus," Op. 62	VII. March 22
BERLIOZ	Songs with Orchestra, from "Une Nuit d'Été" (Théophile Gautier)	
	(a) Absence	
	(b) Villanelle	
	Soloist: MADELEINE D'ESPINOY COLONNE	I. October 19
BRAHMS	Symphony No. 4 in E minor, Op. 98	II. November 16
BRUCH	Concerto for Violin, No. 1 in G minor, Op. 26	
	Soloist: CARMELA IPPOLITO	II. November 16
CHAUSSON	Symphony in B-flat major, Op. 20	VI. March 1
DVORÁK	Symphony in F major, No. 3, Op. 76	I. October 19
FRANCK	Symphonic Poem, "Le Chasseur Maudit" ("The Wild Huntsman")	III. December 7
GLAZOUNOV	Symphony No. 4 in E-flat, Op. 48	VII. March 22
GLUCK	Song of the Naiad, Act II, Scene 4, of "Armide"	
	Soloist: MADELEINE D'ESPINOY COLONNE	I. October 19
GODARD	Air of Leonora from "Le Tasse"	
	Soloist: ESTER FERRABINI JACCHIA	VII. March 22
GRÉTRY-MOTTL	Three Dance Numbers from "Céphale et Procris"	IX. May 3
HANDEL	Concerto Grosso No. 5 in D major for String Orchestra (Edited by G. F. Kogel)	
	Solo Violins: R. BURGIN, J. THEODOROWICZ	
	Solo Viola: G. FOUREL; Solo Violoncello: J. BEDETTI	VII. March 22
D'INDY	"Wallenstein," Trilogy (after the Dramatic Poem of Schiller), Op. 12	IV. January 11
LISZT	Symphonic Poem No. 3, "Les Préludes" (after Lamartine)	II. November 16
MOLIQUE	Concerto in D major for Violoncello and Orchestra, Op. 45	
	Soloist: ALWIN SCHROEDER	IV. January 11
MOZART	Symphony in E-flat major (Köchel No. 543)	V. February 8
	Concerto for Pianoforte in D minor (Köchel No. 466)	
	Soloist: ALFREDO CASELLA	VI. March 1
PERGOLESI-STRAVINSKY	Suite No. 1 for Small Orchestra (from the Ballet "Pulcinella")	IV. January 11
RABAUD	"The Nocturnal Procession," Symphonic Poem (after Lenau)	I. October 19
RAVEL	Spanish Rhapsody	VII. March 22
SAINT-SAËNS	Aria, "Mon Cœur s'ouvre à ta Voix" from "Samson and Delilah"	
	Soloist: EMMA ROBERTS	IX. May 3
SCHUMANN	Concerto in A minor for Pianoforte and Orchestra, Op. 54	
	Soloist: OLGA SAMAROFF	III. December 7
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-Fashioned, Roguish Manner, —in Rondo Form," for Full Orchestra, Op. 28	V. February 8
TCHAIKOVSKY	Concerto for Violin in D major, Op. 35	
	Soloist: RICHARD BURGIN	V. February 8
	Symphony No 6 in B minor, "Pathetic," Op. 74	IX. May 3
VERDI	Aria, "Ritorna Vincitor," from "Aida"	
	Soloist: ESTER FERRABINI JACCHIA	VII. March 22
WAGNER	Prelude to "The Mastersingers of Nuremberg"	I. October 19
	Prelude and Love-Death from "Tristan and Isolde"	IV. January 11
	Prelude to "Lohengrin"	VI. March 1
	Overture to "Tannhäuser"	VI. March 1
	Aria, "Gerechter Gott," from "Rienzi"	
	Soloist: EMMA ROBERTS	IX. May 3
WEBER	Overture to "Oberon"	IX. May 3

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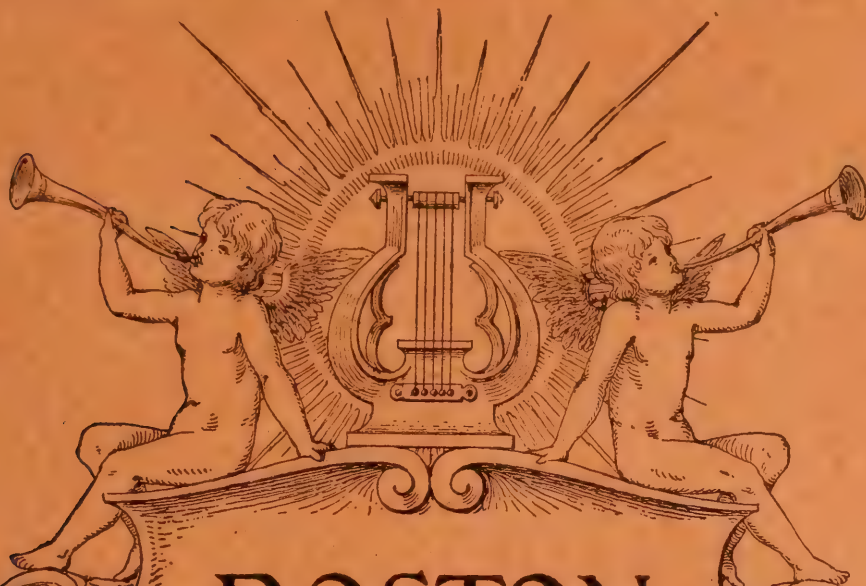
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PIERRE MONTEUX, Conductor

Programme of the FIRST CONCERT

TUESDAY EVENING, NOVEMBER 21, at 8.15

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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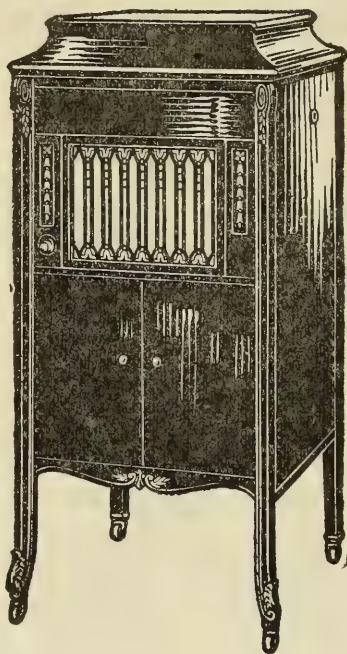
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AT 8.15

PROGRAMME

Brahms Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

Mozart Aria, "Deh Vieni," from "Le Nozze di Figaro"

Rabaud . . . "La Procession Nocturne," Symphonic Poem (after Lenau)

Weber Recitative, "Wie nahte mir der Schlummer," and Aria,
"Leise, leise," from "Der Freischütz"

Tchaikovsky Ouverture Solennelle, "1812" in
E-flat major, Op. 49

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SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality.

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the

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first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock, the publisher, is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The



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second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors on Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, other-

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

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wise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

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“One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o’er-dusted.”

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms’s Symphony in C minor, and he will answer, “He called it the Tenth Symphony.” If you inquire into the precise meaning of this characterization, he will answer: “It is the symphony that comes worthily after Beethoven’s Ninth”; or, “It is worthy of Beethoven’s ripest years”; or in his admiration he will go so far as to say: “Only Brahms or Beethoven could have written it.”

Now what did Bülow write? “First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms’s first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the ‘Eroica,’ just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is known as the ‘Jupiter.’ ”

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ARIA "DEH VIENI," FROM "LE NOZZE DI FIGARO," ACT IV., SCENE 10
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786, and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35. 1786) published this review: "On Monday, May 1, a new

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).



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Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The scene is a garden,—an arbor at the right and another to the left. Night.

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

Air. Andante, F major, 6-8. Accompanied by flute, oboe, bassoon, and the usual strings.

Deh vieni, non tardar, o gioja bella!
 Vieni ove amore per goder t' appella.
 Finchè non splende in ciel notturna face.
 Finchè l' aria è ancor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l' aura,
 Che col dolce susurro il cor ristaura,
 Quì ridono i fioretti, e l' erba è fresca,
 Ai piaceri d' amor quì tutto adescà.

Vieni, ben mio! tra queste piante ascose!
 Ti vo' la fronte incoronar di rose!

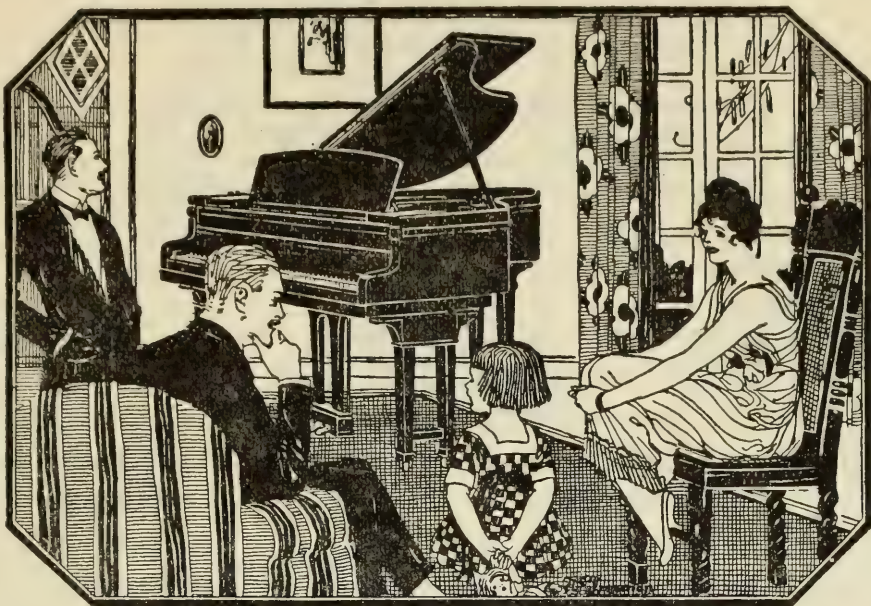
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Air.

O come, my heart's delight, where love invites thee,
Come then, for without thee no joy delights me,
The moon and stars for us have veil'd their splendor.
Philomela has hush'd her carols tender.

The brooklet murmurs near with sound caressing,
'Tis the hour for love and love's confessing.
The zephyr o'er the flow'rs is softly playing,
Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes,
Thy love is waiting to wreath thy brow with roses!*

Ann (otherwise Anna) Selina Storace, soprano (1766-1817), who created the part of Susanna, was the daughter of Stefano Storace (originally Sorace), Italian double-bass player. She studied with her father and Ranzzini in London, and appeared there in concerts from 1774 to 1778. She studied with Sacchini at Venice, and appeared in 1780 at La Pergola, Florence, with great success. In 1781 she sang at Parma, and in 1782 at La Scala in Cimarosa's "Il Pittore Parigino" (August 10), and in Sarti's "Fra i due litiganti il terzo gode" (September 14). In 1784 she was engaged at the Imperial Theatre, Vienna, at a salary equal to \$2,500 for the season,—a remarkably high sum for that period. In Vienna she contracted an unhappy marriage with John Abraham Fisher, the violinist. He beat her. They soon separated, and she never afterwards used her husband's name. The Emperor ordered Fisher to leave Austria. Returning to London in 1787, she sang in opera. She became intimate with Braham, and sang with him on the Continent. On May 30, 1808, she left the stage, farewelling the public in "The Cabinet." She left a large fortune,—£11,000 in pecuniary legacies and about £40,000 for a cousin as residuary legatee. There is much

*The English version is by Natalie McFarren.

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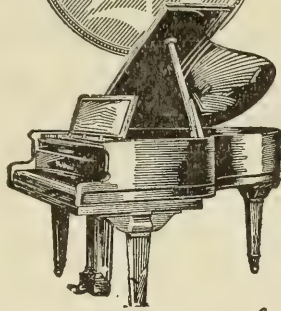
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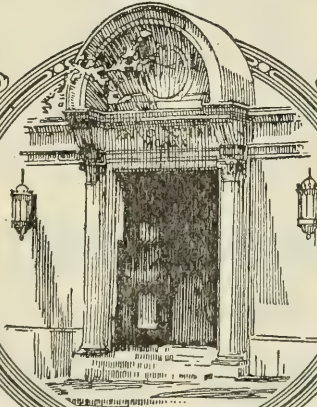
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entertaining gossip about her as woman and singer. (See Kelly's "Reminiscences" for stories of her life in Vienna.)

The first performance of the opera in the United States was one of Bishop's remodelled English version, in New York, on May 3, 1823.

"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU),
Op. 6 HENRI RABAUD

(Born in Paris, November 10, 1873; now living there.)

"La Procession Nocturne" was performed for the first time at a Concert Colonne, Paris, January 15, 1899.

There was a performance of this work by the Cincinnati Symphony Orchestra, Cincinnati, on November 30, 1900. Mr. Van der Stucken conducted.

The programme book of the Cincinnati Orchestra contained this translation of Lenau's poem:

"From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and

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living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged.

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

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CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!
Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,† dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form. 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

*The translation into English is by Natalia Macfarren.

†Here the translator follows an old English version, in which Rodolph was substituted for Max.

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OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49 . PETER TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May, 1840; died at Petrograd, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein in the fall of 1880 had asked Tchaikovsky to compose something for the service. Tchaikovsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

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The overture begins Largo, E-flat major, 3-4. Violas and violoncellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before, now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, violoncellos, violas, and basses.

The French Army is typified, of course, by the Marseillaise, overpowered at last by the Russian Hymn. Tchaikovsky has been charged

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with anachronism; for the Marseillaise* was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tchaikovsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert room; but it was precisely this overture that Mr. Schneider wished to put on the program, and he said that it had been performed several times in Berlin with success."

*The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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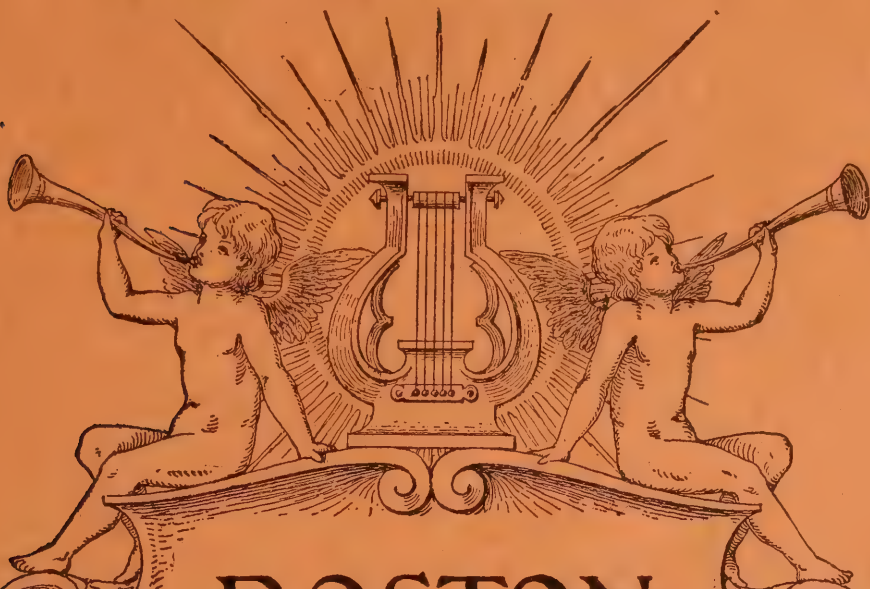
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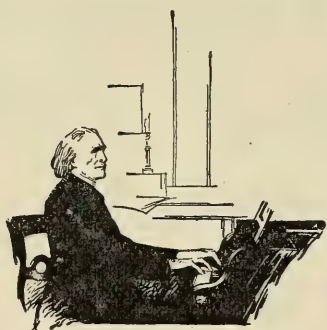
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TUESDAY EVENING, DECEMBER 12

AT 8.15

PROGRAMME

Mozart Symphony in E-flat major (Koechel No. 543)
I. Adagio; Allegro.
II. Andante.
III. Minuetto; Trio.
IV. Finale: Allegro.

Vaughan Williams Fantasia on a Theme by Thomas Tallis
for Double Stringed Orchestra

Schumann Concerto in A minor for Pianoforte
and Orchestra, Op. 54
I. Allegro affettuoso.
II. Intermezzo; Andantino grazioso.
III. Allegro vivace.

Franck Symphonic Poem: "Le Chasseur Maudit"
("The Wild Huntsman")

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SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two

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thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended



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notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe-buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters. Mozart also gave a concert of his own words at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

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The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

I. Adagio, E-flat major, 4-4; Allegro, E-flat major, 3-4.

II. Andante, A-flat major, 2-4.

III. The Minuetto, E-flat major, 3-4, is known to household pianists through Jules Schulhoff's arrangement.

IV. Finale. Allegro, E-flat major, 2-4.



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FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED
ORCHESTRA RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585.)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third deck of each group (or in the case of the contrabass by the first player of the second deck) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

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For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:



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In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

* * *

Vaughan Williams was educated at Charterhouse (1887-90) and at Trinity College, Cambridge (1892-95). In 1890-92 he was at the Royal College of Music, London, and after taking his degree at Cambridge he spent 1895-96 at the Music College, where he studied composition with Parry and Stanford, the organ with Parratt, the pianoforte with Herbert Sharpe and G. P. Moore. At Cambridge he had studied composition with Charles Wood. In 1897-98 he had lessons in composition from Max Bruch in Berlin. He also took lessons in Paris for two months from Ravel. "When the Frenchman had asked relentlessly, 'But why do you do so and so?' and 'Why should such and such be done?' the Englishman could only rub his eyes and say: 'Well, why indeed? And thank you very much for the hint.' After which he came home and wrote 'Wenlock Edge.'" In 1901 Williams received the degree of Mus.D. from Cambridge. From 1896 to 1899 he was organist of South Lambert Church. He has lectured for the Oxford University Extension in Oxford and London. In 1914, at the age of forty-two, he enlisted as a private in the R. A. M. C. As stretcher-bearer and scrubber of floors he served in France and at Salonica. He passed the examination for an artillery commission in 1917 and won special commendation for his place on the list. He is now conductor of the Bach Choir in London.

His chief works are as follows:—

Serenade for small orchestra (1898); Heroic Elegy for orchestra (1901); "Willow Wood"* (Rossetti) for baritone, female voices, and orchestra (1903); "The House of Life": Six Sonnets by Rossetti (1903); "Harnham Down" and "Boldrewood," Two Orchestral Impressions

*Originally a song with pianoforte accompaniment at a Broadwood concert, 1903; in the extended form, Liverpool, September, 1909.

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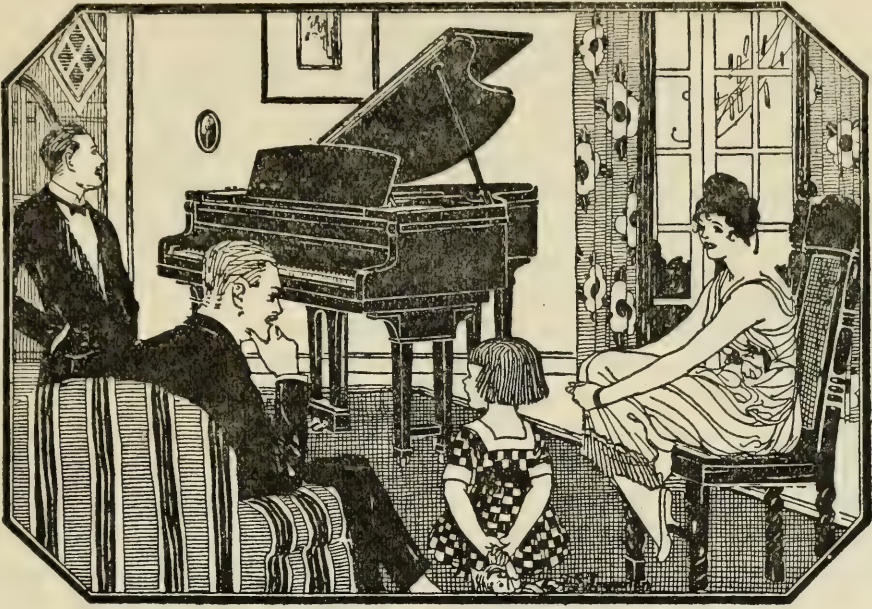
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(1904); Pianoforte Quintet, C minor (1904); "In the Fen Country," Symphonic Impression (1905); "Toward the Unknown Region" (Walt Whitman) for chorus and orchestra (1906)—Leeds Festival, 1907; Norfolk Rhapsody No. 1, E minor, built on "The Captain's Prentice" and "On Board a 98" (1904), produced in London, 1906, revised in 1914; Norfolk Rhapsody No. 2 (1905), Cardiff Festival, 1907; Quartet in G minor; Sea Symphony (Walt Whitman) for solo, chorus, and orchestra (1903-09);* "On Wenlock Edge" (Housman's "Shropshire Lad") for tenor, string quartet, and pianoforte (1909); music to "The Wasps" of Aristophanes, Cambridge, 1909, and Orchestral Suite from the same; Five Mystical Songs (Herbert) for Solo, chorus, and orchestra (1910); Fantasia for orchestra on a theme by Tallis (1910); Fantasia on Christmas Carols, for solo, chorus, and orchestra (1912); Five Folk-songs for unaccompanied chorus (1913); Fantasy Quintet; "The Lark Ascending" for violin and orchestra, written for Marie Hall (1914); Four Hymns for tenor, voice and string quintet with violin solo (1914); "Hugh the Drover," a ballad opera, unfinished (1911-14); "O Clap Your Hands," motet for mixed voices, with accompaniment of trumpets, trombones, bass tuba, kettledrums, cymbals, and organ (1919); "Pastoral" Symphony (London, January 26, 1922);† Suite of six short pieces for pianoforte (1922); vocal and instrumental music for "The Shepherds of the Delectable Mountains," a scene from "The Pilgrim's Progress" (Royal College of Music, London, 1922).

A list announced as complete, and revised by the composer, also includes songs, part-songs, arrangements of English and French folk-songs, carols, an anthem or two, and three preludes for organ.

In another list, not acknowledged by Vaughan Williams, we find "Orchestral Impression," "The Solent"; Bucolic Suite, Bournemouth 1902; Norfolk Rhapsody No. 3 (Cardiff Festival, 1907); Fantasia on English Folk-songs (Studies for a Ballad Opera); Three Nocturnes for baritone and orchestra; Choruses and incidental music to Ben

*Performed in New York on April 5, 1922, by The Toronto Mendelssohn Choir, H. A. Fricker conductor, assisted by the New York Philharmonic Orchestra, Florence Hinkle, soprano, and John Barclay, baritone.

†Performed at the Litchfield Co. (Conn.) Festival early in June, 1922. The composer was present.

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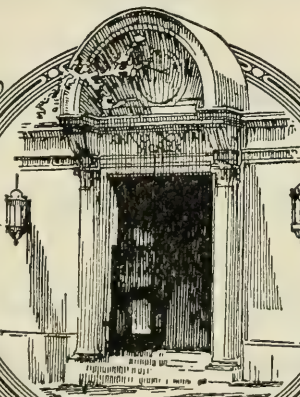


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Jonson's Masque, "Pan's Anniversary" (Stratford-on-Avon, 1905); "The Garden of Proserpine" (Swinburne) for chorus and orchestra; Quintet for pianoforte, violin, clarinet, violoncello, and horn (1901); two small pieces for string quintet; a string quartet that has been dropped; three studies in English folk-song for violin and pianoforte. Vaughan Williams has edited collections of folk-songs; also the "Welcome Songs" of Purcell for the Purcell Society.

It was stated in September this year that Vaughan Williams was writing a lyric work in which the scene is an English village in the time of Napoleon Bonaparte.

CONCERTO IN A MINOR, FOR PIANOFORTE, OP. 54. . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, June 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private

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rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May-July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

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The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, strings. The score is dedicated to Ferdinand Hiller.

“THE WILD HUNTSMAN,” SYMPHONIC POEM.

CÉSAR AUGUSTE FRANCK

(Born at Liége, December 10, 1822; died at Paris, November 8, 1890.)

“Le Chasseur Maudit,” composed in 1883, was played for the first time at a concert of the Société Nationale, Paris, March 31, 1883. It was performed at a Pasdeloup concert in Paris, January 13, 1884. The first performance in the United States was at Cincinnati, January 29, 1898. The first performance in Boston was at a concert of the Chicago Orchestra, Theodore Thomas conductor, in Music Hall, March 26, 1898. The work has been played in Boston at concerts of the Boston Symphony Orchestra, March 2, 1901, January 9, 1904, January 21, 1911, October 10, 1920.

The composition is based on Bürger’s ballad, “Der wilde Jäger.” The argument in prose is printed on the fly-leaf of the score. This argument may be Englished as follows:—

“‘Twas a Sunday morning; far away resounded the joyous sound of bells and the joyous chants of the crowd. . . . Sacrilege! The savage Count of the Rhine has winded his horn.

“Hallo! Hallo! The chase rushes over cornfields, moors and meadows.—‘Stop, Count, I entreat you; hear the pious chants.’—No! Hallo! Hallo!—‘Stop, Count, I implore you; take care.’—No! and the riders rush on like a whirlwind.

“Suddenly the Count is alone; his horse refuses to go on; the Count would wind his horn, but the horn no longer sounds. . . . A dismal, implacable voice curses him: ‘Sacrilegious man,’ it cries, ‘be forever hunted by Hell!’

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"Then flames flash all around him. . . . The Count, terror-stricken, flees faster and ever faster, pursued by a pack of demons . . . by day across abysses, by night through the air."

This symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, a set of three kettledrums, two bells, cymbals, triangle, bass drum, and strings.

It is divided into four sections: the portrayal of the peaceful landscape, the religious chorus, the Sunday scene; the hunt; the curse; the infernal chase.

The symphonic poem begins Andantino quasi allegretto, G major, 3-4, with a horn theme, which in various forms is heard throughout the composition. Violoncellos intone a religious melody over an organ-point. The horns are heard again. Bells peal. The sacred song grows in strength until it is proclaimed by the full orchestra.

G minor, 9-8. Enter the Count and his crew. The horns sound in unison the chief theme, which is repeated in harmony and softly by the wood-wind instruments. There is a musical description of the chase, and fresh thematic material is introduced. There are the voices of complaining peasants.

The Count is alone. In vain he tries to wind his horn. An un-

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earthly voice is heard (bass tuba), then the curse is thundered out. The pace grows faster and faster till the end. The Infernal Hunt: new motives are added to the chief theme, and much use is made of the Count's wild horn call.

* * *

The legend of the Wild Hunter and the Wild Chase is old, widespread, and there are many versions. The one most familiar to English readers is that on which Bürger founded (1785?) his ballad, "Der wilde Jäger," imitated by Sir Walter Scott in "The Wild Huntsman" (1796). One Hackenberg, or Hacklenberg, a lord in the Drömling, was passionately fond of hunting, even on the Lord's Day; and he forced the peasants to turn out with him. On a Sunday he was a-hunting with his pack and retainers, when two strange horsemen joined him.

Who was each Stranger, left and right,
Well may I guess, but dare not tell;
The right-hand steed was silver white,
The left, the swarthy hue of hell.

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The right-hand Horseman, young and fair;
 His smile was like the morn of May.
 The left, from eye of tawny glare,
 Shot midnight lightning's lurid ray.

Hackenberg scouted the idea of worship, and hunted with his new and swarthy acquaintance across the field of husbandman, o'er moss and moor; he heeded not the cries of the widow and the orphan; he chased the stag into the holy chapel of a hermit. Suddenly, after he had blasphemed against God, there was an awful silence. In vain he tried to wind his horn; there was no baying of his hounds; and a voice thundered from a cloud: "The measure of thy cup is full; be chased forever through the wood." Misbegotten hounds of hell uprose from the bowels of the earth.

What ghastly Huntsman next arose,
 Well may I guess, but dare not tell;
 His eye like midnight lightning glows,
 His steed the swarthy hue of hell.

The Wildgrave flies o'er bush and thorn,
 With many a shriek of helpless wo;
 Behind him hound, and horse, and horn,
 And "Hark away, and holla, ho!"

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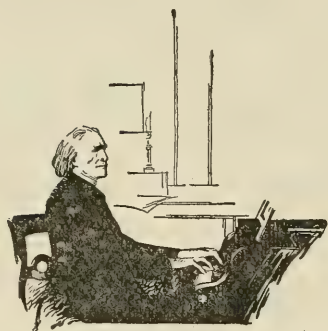
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TUESDAY EVENING, JANUARY 23

AT 8.15

PROGRAMME

Schubert Unfinished Symphony in B minor
 I. Allegro moderato.
 II. Andante con moto.

Strauss "Till Eulenspiegel's Merry Pranks, after
 the Old-Fashioned, Roguish manner,—
 in Rondo Form," Op. 28

Pergolesi-Stravinsky . . . Suite No. 1 for Small Orchestra, from the
 Ballet, "Pulcinella"

- I. Sinfonia (Overture): Allegro moderato.
 - II. Serenata: Larghetto.
 - III. a. Scherzino.
 b. Allegro.
 c. Andantino.
 d. Allegro.
- (There will be no pause between Nos. II and III)

Bruch "Kol Nidrei" for Violoncello and Orchestra, Op. 47

Dvořák Allegro from the Violoncello Concerto in B minor, Op. 104

Chabrier Rhapsody, "España"

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There will be an intermission of ten minutes after Strauss's "Till Eulenspiegel"

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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared.

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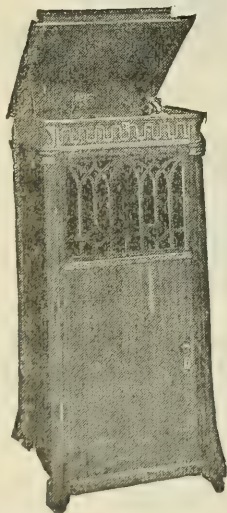
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After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.



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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUSH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA, OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (*Andante comodo*), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, *Sehr lebhaft* (*Vivace*). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

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by the full orchestra, except trumpets and trombones, after a few bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns



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in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner

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of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.



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SUITE No. 1, FOR A SMALL ORCHESTRA, FROM "PULCINELLA," A BALLET
WITH SONG (AFTER PERGOLESI) IVOR STRAVINSKY

(Stravinsky, born at Oranienbaum, near Petrograd; living in Paris. Giovanni Battista Pergolesi, born at Jesi, Italy, January 1, 1710; died at Pazzuoli, near Naples, March 16, 1736.)

"Pulcinella," ballet with song in one act, music by Stravinsky (after Pergolesi); was performed for the first time at the Opéra, Paris, on May 15, 1920, under the direction of Serge de Diaghileff. The choreography was arranged by Léonide Massine; the scenery and costume designed by Pablo Picasso were put in effect by Wladimir and Violette Polunine.

Pulcinella, Massine; Pimpinella, Thamar Karsavina; Prudenza, Lubov Tchernicheva; Rosetta, Vera Nemtchinova; Fourbo, Sigmund Novak; Caviello, Stanislaw Idzikovsky; Florindo, Nikolas Zverev; Il Dottore, Enrico Cechetti; Tartageia, Stanislaw Kostetsky; Quatre petits pulcinellas, MM. Bourman, Okimovsky, Micholaitchik, Loukine.

Singers: Mme. Zoia Roskovska, Aurelio Anglada (tenor), Gino de Vecchi (bass).

Ernest Ansermet conducted.

The score contains this argument:

The subject of "Pulcinella" is taken from a manuscript found at Naples in 1700, containing a great number of comedies which put on the stage the traditional personage of the Neapolitan folk-theatre. The episode chosen for the libretto of this ballet is entitled: "Four Similar Pulchinellas."

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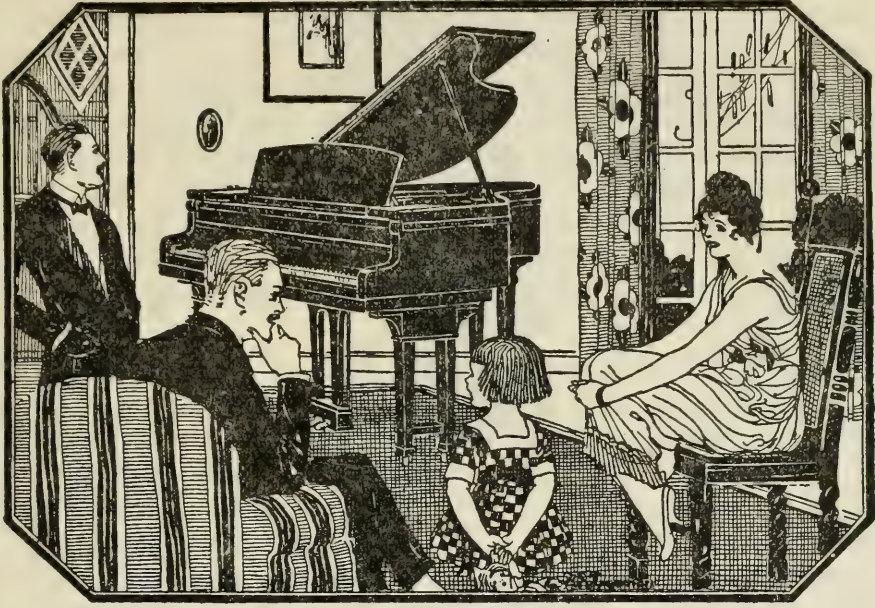
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All the young girls of the country are in love with Pulcinella; the young fellows, pricked with jealousy, try to kill him. At the moment when they think they have accomplished their purpose, they borrow Pulcinella's costume to present themselves to their sweethearts. But the malicious Pulcinella has had his intimate friend take his place, and this substitute pretends to die from the hands of the assassins. Pulcinella himself takes the dress of a sorcerer and brings his double to life. At the moment when the young swains think they are relieved of him and go to visit their loved ones, the true Pulcinella appears and arranges all the marriages. He weds Pimpinella, blessed by his double, Fourbo, who in his turn appears as the mage.

* * *

When this ballet was performed at Covent Garden, June 10, 1920, the *Times* published this review: "We are not very sure as to what the story actually is, and do feel pretty sure that it does not much matter. 'Pulcinella' does with a number of movements from Pergolesi's operas very much what 'The Good-Humored Ladies' does with Domenico Scarlatti's sonatas. The ballet, in fact, is primarily a means of showing us what vitality and charm there is in music which most of us had forgotten. But Stravinsky puts on the magician's cloak to resuscitate Pergolesi, just as Pulcinella on the stage puts on the magician's cloak (we did not quite make out why) to resuscitate other Pulcinellas. Stravinsky's work on the music is very cleverly carried out. A good deal of it is simply re-scoring, and in this single instruments, from the trumpet to the double-bass, are used to get the utmost effect from the simplest means, which is the very essence of good technique. But sometimes Stravinsky cannot hold himself in any longer, and, kicking Pergolesi out of his light, defeats the primary purpose by interpolating a moment or two of sheer Stravinsky. The result then becomes a little confusing, like the story. Being left in some doubt both about the story and the music, we have to look for complete satisfaction to the dancing. With M. Massine as the Pulcinella and Mme. Karsavina as the Pimpinella, whom he ultimately decides to love, with Mme. Tchernicheva and Mme. Vera Nemtchinova as the ladies whose affections he steals, and MM. Woizikovsky and Idzikovsky as the two

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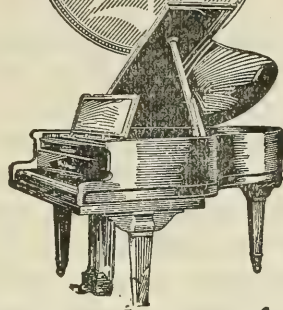
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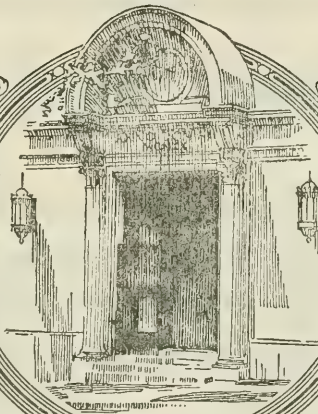


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gallants, who try to kill him for the theft, we are given so brilliant a display that one almost forgets about the three singers who join with the orchestra in Pergolesi songs and trios, and justify the title of ballet-opera." Ernest Ansermet conducted.

When the ballet was revived at London in July, 1921, with Woizikovsky as Pulcinella, and with Mmes. Lopokova, Tchernicheva, Nemtchinova, and MM. Novak, Idzikovsky, dancers, and the singers Zoia Roskovska and MM. Ritch and Keedanov, the *Daily Telegraph* said (July 6):—

"Until it is about half-way through 'Pulcinella,' the old Italian story to which Stravinsky has fitted an arrangement of Pergolesi music, is as delightful a ballet-opera as one could wish to see. It has in their quintessence those happy qualities which have put the Russian Ballet in a place by itself—invention, imagination, grace, and humor. The dances are of the daintiest; the comically serious imitation of the old-fashioned conventions is as entertaining as can be; the music is a particularly clever experiment in the difficult art of bringing an old composer up to date without overdoing it. So far as the rest of the ballet is concerned, one has no quarrel with the music, but dramatically it falls to pieces. It infringes two of the chief dramatic canons, for in the first place it becomes confusing, and it is extremely difficult to know which of the gentlemen in the large black noses is which and why he is doing what he does. In the second place, it loses its grip upon the audience, and may have been compared to a farce with two very good acts and one greatly inferior one to end up with. It is one of the very fine ballets in the Russians' repertory which really need cutting and revising. That it was enthusiastically received on its revival was due to the brilliant dancing ... and to the fine singing."

The score calls for these instruments: two flutes (second flute interchangeable with piccolo), two oboes, two bassoons, two horns, trumpet, trombone, and solo quintet of strings, and the usual strings.

* * *

Pergolesi is now best known by his beautiful "Stabat Mater"; his opera "La Serva Padrona" (1733) which is still performed, and a few songs still sung in concert-halls ("Nina" is falsely attributed to him);

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but he wrote nearly a dozen operas, several cantatas, and much music for the church.

“La Serva Padrona” was performed as “The Mistress and Maid,” by “the celebrated Italian Pere Golaise” (*sic*) at Baltimore, Md., by a French company of comedians, on June 14, 1790. It was performed in Italian at the Academy of Music, New York, on November 13, 1858, with Marie Piccolomini as the housemaid. It was in the repertoire of the Society of American Singers, New York, in 1917–18.

“KOL NIDREI,” ADAGIO FOR VIOLONCELLO WITH ORCHESTRA AND HARP,
OP. 47 MAX BRUCH

(Born at Cologne, January 6, 1838; died at Friedenau, Berlin, October 3, 1920.)

“Kol Nidrei” is the first prayer intoned in the Synagogue by the Jewish High Priest on the Day of Atonement. Bruch took the ritual melody of this prayer for the principal theme of his composition. Some other melodies of Hebrew origin are used as subsidiary themes. The composition is free in form; the orchestral part is fully scored. The piece is dedicated to the violoncellist Robert Hausmann (1852–1909), the violoncellist of the Joachim Quartet from 1879 to 1907.

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CONCERTO, B MINOR, FOR VIOLONCELLO, OP. 104 . ANTON DVOŘÁK

(Born at Mühlhausen (Nelahozeves), near Kralup, in Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

Dvořák left New York in 1895 to return to Prague, where he lived till the day of his death. This concerto was one of the last compositions written by him before he left the United States. "In much of the bravura passage-work for the solo instrument he had the assistance of Mr. Alwin Schroeder, who, indeed, wrote many of the passages himself." The Concerto was performed for the first time at a Philharmonic concert in London on March 19, 1896, by Leo Stern (1867-1904). Dvořák conducted. Stern married Nettie Carpenter, the violinist, who, born in New York, took a first prize at the Paris Conservatory in 1884. They were divorced. His second wife was Suzanne Adams, the opera singer, born in Cambridge, Mass.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators. However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me,

*Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects,

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frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, April 30, 1915, November 17, 1916; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets á piston, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the

*Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

* * *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers, '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

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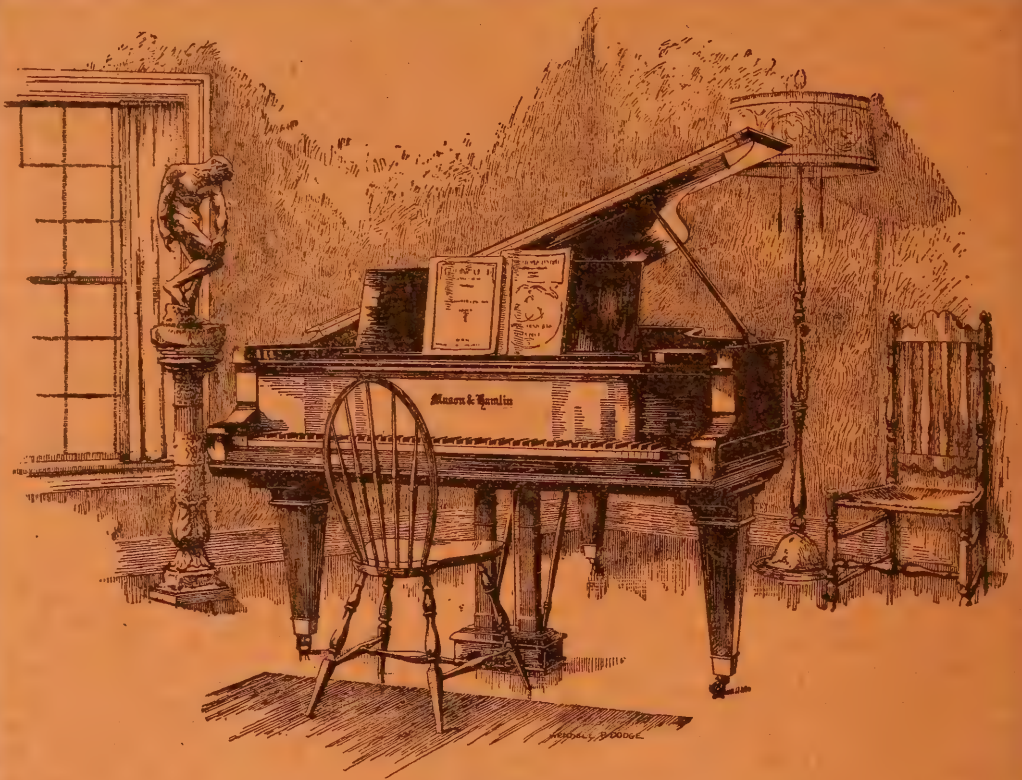
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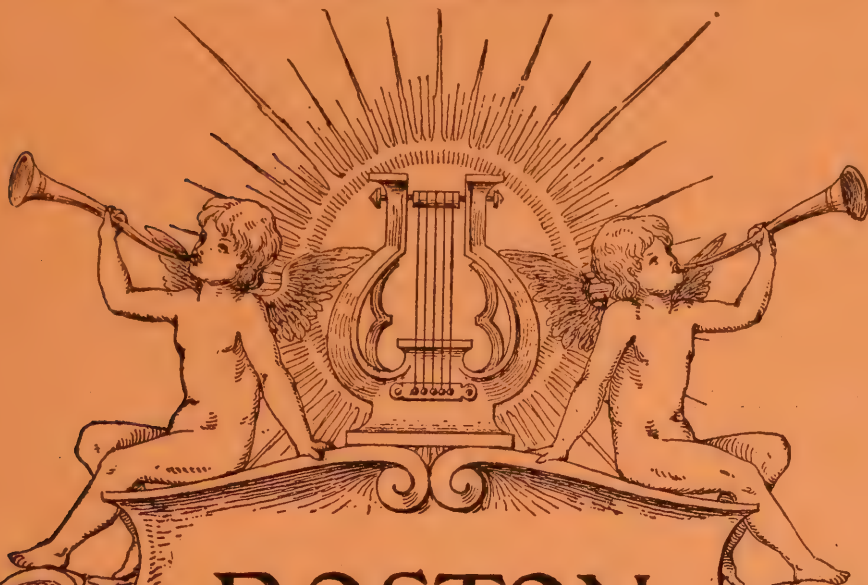
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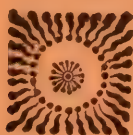
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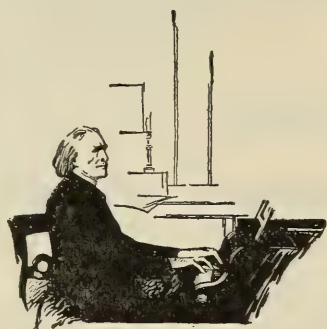
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Bedetti, J. Schroeder, A.	Keller, J. Barth, C.	Belinski, M. Stockbridge, C.	Warnke, J. Fabrizio, E.	Langendoen, J. Marjollet, L.
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BASSES.

Kunze, M. Keller, K.	Seydel, T. Gerhardt, G.	Ludwig, O. Frankel, I.	Kelley, A. Demetrides, L.	Girard, H.
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FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, L.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

Ritter, A.
Kandler, F.

PERCUSSION.

Ludwig, C.
Sternburg, S.

Zahn, F.

ORGAN.

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PROGRAMME

Berlioz Overture, "The Roman Carnival," Op. 9

Dvořák Symphony, "From the New World," No. 5, in
E minor, Op. 95 (two movements)

a. Largo.
b. Scherzo

Liszt "Les Préludes," Symphonic Poem, No. 3
(after Lamartine)

Mendelssohn Concerto in E minor for Violin, Op. 64
(two movements)

a. Andante.
b. Allegretto non troppo; Allegro molto vivace.

Chabrier Rhapsody, "España"

Tchaikovsky Ouverture Solennelle, "1812," Op. 49

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OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ
(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844.

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Déryvis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

SYMPHONY IN E MINOR, No. 5, "FROM THE NEW WORLD" ("Z NOVECHO SVETA"), OP. 95 ANTON DVOŘÁK

(Born at Mülhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

When this symphony was played at Berlin in 1900 Dvořák wrote

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

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to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

The symphonic poem "*Les Préludes*" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "*Gesang an die Künstler*" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "*Les Préludes*" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "*La trompette a jeté le signal des alarmes.*"

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

CONCERTO IN E MINOR, FOR VIOLIN, OP. 64

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1874.)

Mendelssohn in his youth composed a violin concerto with accompaniment of stringed instruments, also a concerto for violin and pianoforte (1823) with the same sort of accompaniment. These works were left in manuscript. It was at the time that he was put into jackets and trousers. Probably these works were played at the musical parties at the Mendelssohn house in Berlin on alternate Sunday mornings. Mendelssohn took violin lessons first with Carl Wilhelm Henning and afterwards with Eduard Rietz,* for whom he wrote this early violin concerto. When Mendelssohn played any stringed instrument, he preferred the viola.

As early as 1838 Mendelssohn conceived the plan of composing a violin concerto in the manner of the one in E minor, for on July 30 he wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." On July 24 of the next year he wrote from Hochheim to David, who had

*Mendelssohn spelled this musician's name "Ritz." They were intimate friends. Born in 1802 in Berlin, Rietz died there in 1832. He played in the Royal Orchestra and was a tenor in the Singakademie. In 1826 he founded and conducted the Philharmonic Society. His career as a violin virtuoso was cut short by a nervous affection of the left hand.

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pressed him to compose the concerto: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here, I'll bring you something. But the task is not an easy one. You demand that it should be brilliant, and how is such a one as I to do this? The whole of the first solo is to be for the E string!"

The concerto was composed in 1844 and completed on September 16 of that year at Bad Soden, near Frankfort-on-the-Main. David received the manuscript in November. Many letters passed between the composer and the violinist. David gave advice freely. Mendelssohn took time in revising and polishing. Even after the score was sent to the publishers in December there were more changes. David is largely responsible for the cadenza as it now stands.

The parts were published in June, 1845; the score in April, 1862.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, and strings.

Mendelssohn played parts of the concerto on the pianoforte to his friends; the whole of it to Moscheles at Bad Soden.

The first performance was from manuscript at the twentieth Gewandhaus concert in Leipsic, March 13, 1845. Ferdinand David was the violinist. Neils W. Gade conducted. Mendelssohn did not leave Frankfort. At this concert Beethoven's music to "The Ruins of Athens" was performed, and the programme stated that the greater portion of it was still unpublished.

The second performance was at a Gewandhaus concert in Leipsic, October 23, 1845. David was the violinist and Mendelssohn conducted. The third was at Dresden in the hall of the Hôtel de Saxe, November 10, 1845, at one of the concerts founded by Hiller and Schumann. The violinist was Joseph Joachim, then fourteen years old. He took the place of Clara Schumann, who had been announced as soloist, but was sick. Ferdinand Hiller conducted. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was performed for the first time.

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RHAPSODY FOR ORCHESTRA, "ESPAÑA" EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*'" shouted by the other women and the spectators. However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar

*Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children.”

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody “España” is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of “España” and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets á piston, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

“España” is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier’s invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

OVERTURE, “1812,” IN E-FLAT MAJOR, OPUS 49 . PETER TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May, 1840; died at Petrograd, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein in the fall of 1880 had asked Tchaikovsky to compose something for the service. Tchaikovsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. “Nothing

*Georges Servières in his “Emmanuel Chabrier” (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and “Les Annales du Théâtre,” by Noël and Stoullig, 1883, page 294.

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is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

The overture begins Largo, E-flat major, 3-4. Violas and violoncellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before, now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, violoncellos, violas, and basses.

The French Army is typified, of course, by the Marseillaise, overpowered at last by the Russian Hymn. Tchaikovsky has been charged with anachronism; for the Marseillaise* was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

*The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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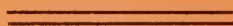
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AT 8.15

PROGRAMME

Franck Symphony in D minor

I. Lento: Allegro non troppo.

II. Allegretto.

III. Allegro non troppo.

Wagner Scene, "Just God!" and Aria, "My Life Fades in its Blossom," from "Rienzi," Act III, No. 9

Smetana Symphonic Poem, "Vltava" ("The Moldau") from "Ma Vlast" ("My Country"), No. 2

Songs with Orchestra:

Duparc "Phydilé"

Moussorgsky "Hopak"

Wagner Prelude to "Lohengrin"

Wagner Prelude to "The Mastersingers of Nuremberg"

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SYMPHONY IN D MINOR, FOR ORCHESTRA . . . CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899. Mr. Gericke conducted.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

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make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. ‘That, a symphony?’ he replied in contemptuous tones. ‘But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck’s music may be whatever you please, but it will certainly never be a symphony!’ This was the attitude of the Conservatoire in the year of grace 1889.

“At another door of the concert hall, the composer of ‘Faust’ escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. ‘Well, were you satisfied with the effect on the public? Was there plenty of applause?’ To which ‘Father Franck,’ thinking only of his work, replied with a beaming countenance: ‘Oh, it sounded well; just as I thought it would!’ ”

*
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Vincent d’Indy in his Life of Franck describes Gounod leaving



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the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom.

SCENA, "JUST GOD!" AND ARIA, "MY LIFE FADES IN ITS BLOSSOM,"
FROM "RIENZI," ACT III., No. 9 RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

"Rienzi, der Letzte der Tribunen," grand opera in five acts, based on Bulwer's novel, libretto and music by Wagner, was produced at the Court Theatre in Dresden on October 20, 1842. The chief singers were Tichatschek (Rienzi), Miss Wüst (Irene), Dettmer (Colonna), Mme. Schröder-Devrient (Adriano), Wächter (Orsini). Carl Gottlieb Reisseger conducted.

The first performance in New York was on March 4, 1878, when Charles R. Adams, Miss Herman, H. Wiegand, Eugenia Pappenheim (Adriano), and A. Blum were the chief singers. Max Maretzek conducted.

"The situation of the scene sung at this concert is, briefly, this: Adriano Colonna, a young Roman nobleman, is in love with, and beloved by, Rienzi's sister, Irene; Rienzi has been chosen Tribune of the People, and his assassination has been attempted by the Colonna-Orsini faction; the recreant nobles have been pardoned, but have again banded together against the Tribune; civil war is imminent; Adriano, whose father, Stefano Colonna, is one of the chiefs of the noble faction, is torn with conflicting feelings of loyalty to his father (whose head is forfeit, if the nobles are vanquished) and love for Irene, Rienzi's sister."

The text is as follows:—

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ADRIANO (*tritt auf*).

Scena.

Gerechter Gott, so ist's entschieden schon!
Nach Waffen schreit das Volk,—kein Traum ist's mehr!
O Erde, nimm mich Jammervollen auf!
Wo giebt's ein Schicksal, das dem meinen gleicht?
Wer liess mich dir verfallen, finst're Macht?
Rienzi, Unheilvoller, welch' ein Loos
Beschwurst du auf diess unglücksel'ge Haupt!
Wohin wend' ich die irren Schritte?
Wohin diess Schwert, des Ritters Zier?
Wend' ich's auf dich, Irenens Bruder . . .
Zieh' ich's auf meines Vaters Haupt?—

(*Er lässt sich erschöpft auf einer umgestürzten Säule nieder.*)

Aria.

In seiner Blüthe bleicht mein Leben,
Dahin ist all' mein Ritterthum;
Der Thaten Hoffnung ist verloren,
Mein Haupt krönt nimmer Glück und Ruhm.
Mit trübem Flor umhüllet sich
Mein Stern im ersten Jugendglanz;
Durch düst're Gluthen dringet selbst
Der schönsten Liebe Strahl in's Herz.—

(*Man hört Signale geben von der Sturmglocke.*)

Wo bin ich? Ha, wo war ich jetzt?—
Die Glocke—! Gott, es wird zu spät!
Was nun beginnen!—Ha, nur Ein's!
Hinaus zum Vater will ich flieh'n;
[Versöhnung glückt vielleicht dem Sohne.
Er muss mich hören, denn sein' Knie
Umfassend sterbe willig ich.]
Auch der Tribun wird milde sein;
Zum Frieden wandl' ich glüh'nden Hass!
Du Gnadengott, zu dir fleh' ich,
Der Lieb' in jeder Brust entflammt:
Mit Kraft und Segen rüste mich,
Versöhnung sei mein heilig Amt!

(*Er eilt ab.*)



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William Foster Apthorp translated this into English as follows:—

ADRIANO (*enters*).

Scena.

Just God, so 'tis already decided! The people cry for arms,—'tis no longer a dream! O Earth, engulf me, lamentable one! Where is a fate that's like to mine? Who let me fall thy victim, dark Power? Rienzi, thou disastrous one, what a fate didst thou conjure upon this hapless head! Whither shall I wend my wandering steps? Whither this sword, the knight's adornment? Shall I turn it toward thee, Irene's brother . . . Shall I draw it against my father's head?—

(*He falls exhausted upon an overturned column.*)

Aria.

My life fades in its blossom, all my knighthood is gone; the hope of deeds is lost, happiness and fame shall never crown my head. My star shrouds itself in murky crape in its first brightness of youth; through sombre glows even the ray of the beautifullest love pierces me to the heart.—(*Tocsin signals are heard.*) Where am I? Ha! where was I but now?—The tocsin—! God, 'tis soon too late! What shall I do!—Ha! only one thing! I will flee outside the walls to my father; [perhaps his son will succeed in reconciliation. He must hear me, for I will die willingly, grasping his knees.] The Tribune, too, will be merciful; I will turn glowing hatred to peace! Thou God of mercy, to Thee I pray, who inflamest every bosom with love: arm me with strength and blessing, let reconciliation be my sacred office! (*He hurries off.*)

The introductory scena is marked *Molto agitato* (2-2 time); the aria is in two parts: *Andante* in G major (4-4 time) and *Allegro* in

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SYMPHONIC POEM "VLTAVA" ("THE MOLDAU"), FROM "MÁ VLAST"
("MY COUNTRY") No. 2 FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. "The Moldau," composed in 1874

*After the publication of the first edition of the pianoforte score of "Rienzi," Wagner made many cuts in the work. The opera was originally intended for the Paris Académie de Musique, and its length calculated on the opera-going habits of the Parisian public; when it was first given in Dresden, it was found far too long for a German opera-evening, and was given in two parts, the first and second acts on one evening, and the third, fourth, and fifth on the next. Wagner's subsequent cuts reduced it to a normal opera-evening's length. Some of these cuts affect this aria; the most important of them is the omission of the closing Vivace movement.—W. F. A.



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and performed for the first time at Zofin on April 4, 1875, is the second of the six symphonic poems.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed on a page of the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.

*The translation into English is by W. F. Apthorp.

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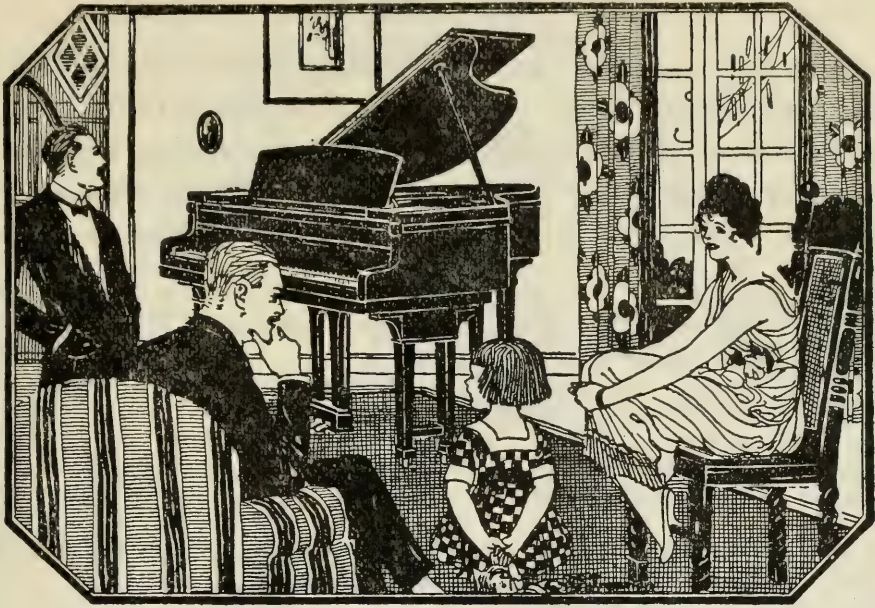
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(Born at Paris, January 21, 1848; now living.)

This song was composed in 1878. Duparc orchestrated the piano-forte accompaniment later. The poem is by Leconte de Lisle. The song, dedicated to Ernest Chausson, is in A-flat major, Lent et calme, 4-4. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, kettledrums, and strings.

L'herbe est molle au sommeil sous les frais peupliers.—
Aux pentes des sources moussues,
Qui dans les prés en fleur germant par milles issues
Se perdent sous les noirs halliers.
Repose, ô Phydilé.
Midi sur les feuillages
Rayonne et t'invite au sommeil.

Par le trèfle et le thym, seules, en plein soleil, chantent les abeilles volages;
Un chaud parfum circule au détour des sentiers,
La rouge fleur des blés s'incline,
Et les oiseaux, rasant de l'aile la colline, cherchent l'ombre des églantiers.
Repose, ô Phydilé.

Mais quand l'Astre, incliné sur sa courbe éclatante,
Verra ses ardeurs s'apaiser,
Que ton plus beau sourire et ton meilleur baiser
Me récompensent de l'attente.

The grass is soft for sleep under the cool poplars, sloping down to the bubbling springs, which in the flowering meadows are lost through a thousand outlets under the dark thickets. Rest, O Phydilé. Noon blazes on the leaves and invites you to repose.

The lightsome bees alone hum in the full sunlight about the clover and the thyme; a warm perfume arises from the winding paths; the ruddy flower of the wheat is nodding; and the birds, sweeping the hill in their flight, seek the shade of the sweetbriar. Rest, O Phydilé.

But when the Sun, brilliantly sinking, will see its fires cool, may your fairest smile and your sweetest kiss reward me for my waiting.

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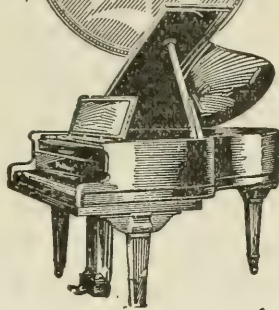
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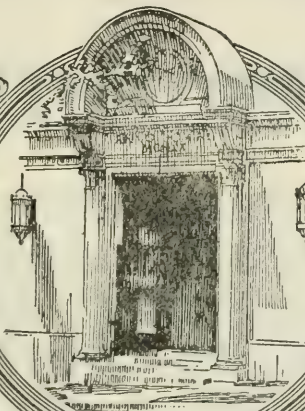


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Duparc studied for the bar, but, a pupil of César Franck, he devoted himself to music. He took part in the Franco-Prussian War. About 1885, when he gave great promise and was active as a composer, he was compelled to abandon work on account of ill-health. He lived for some years near Pau. In 1911 his home was in Switzerland. His beautiful songs were for a long time known only in manuscript, for he shunned publicity. All of them were composed before 1885; eight were published in 1894; four in 1902. César Franck said of him that he of all his pupils and of his generation was the one best organized by nature for the creation of musical ideas. His symphonic poem "Lénore" (after Burger's ballad), composed in 1875, was performed at a Symphony concert in Boston, December 5, 1896. His "Poème nocturne" and "Laendler" for orchestra were destroyed by him. "Aux Étoiles" for orchestra was performed at a Lamoureux concert in Paris in 1911. A sonata for violoncello and pianoforte (1876) was destroyed. "Feuilles volantes," six little pieces for pianoforte, were published in 1869.

"ХОПАК" MODEST PETROVICH MOUSSORGSKY
(Born on March 28, 1835, at Karevo in the Government of Pskov, Russia; died at Petrograd on March 28, 1881.)

The orchestration of the accompaniment is by Rimsky-Korsakov. For permission to print the following translation of Moussorgsky's song we are indebted to G. Schirmer of New York, the publisher of "A Century of Russian Song," collected and edited by Kurt Schindler, published in 1911. The English translation is by Henry G. Chapman; the French by Hettange.

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Hi! ha! ha! the Hopak!
I'm the wife of a Kosak!
Laugh he won't, for he's too crusty,
Red his head, his body rusty.
Ah, my fate, my luckless fate! Yah!

Eh! but I'll not cry for ever.
Go, my friend, lap up the river!
When the tavern I shall pass,
I'll step in and get a glass,
Then, my friends, we'll drink, and clink, and clink, and drink!
They will pour a glass for me,
Later one, and two, and three!
When the girl gets up to go,
She will have a man in tow;
To her jealous husband's call
She will pay no heed at all.

Hey, my man, if yours I be,
See that you provide for me: yes, sir!
Get this also thro' your head.
Children must be cloth'd and fed! Just so!
Now, unless these things you do,
I shall soon get rid of you: Truly!
Yes, my friend, the baby's there.

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Wash his face and curl his hair! There, now!
Just you mind now what I say!
Do not try to run away! Hear me!
Watch it, heed it, rock it, feed it: That's it!

In the days that now are gone,
Days when I was twenty-one,
I would sew beside my window,
And when all my work was done,
With a cry—out upon the street I'd run,—
Gaily calling:
Hey there! Simon, Michael, John!
Get your finest waistcoats on!
Off we'd hurry, shouting, prancing,
To the music and the dancing: Hi! Hi! Hi! Hi!

Ha, ha, ha, ha, ha!
Ha! ha! ha! the Hopak!
I'm the wife of a Kosak!
Laugh he won't, for he's too crusty,
Red his head, his body rusty.
Ah! my fate, my luckless fate! Yah!

"Hopak" was composed in 1866. The poem is by Tarace Grigorievitch Chevtchenko. Born a serf in the Government of Kieff in 1814, he was sent to Petrograd by his master, who hoped to profit by his skill as a draughtsman. Through the aid of the poet Joukovski and the painter Brulof, he was freed and placed in the Academy of Fine Arts. Finding it hard to earn a living, he turned to poetry, but, a liberal, he was arrested in 1847, sent to Orenbourg as a soldier and forbidden by Nicholas I. to write or draw. In 1857 Chevtchenko was pardoned by Alexander II., and permitted to go to his country. The sight of his family and his neighbors still in servitude depressed him. He was again arrested, but he was allowed to return to Petrograd, where he died soon afterwards, in 1861. "Hopak," written in Little-Russian, is from "Haïdamques" published in 1841. The Russian version is by Méi.

Moussorgsky also wrote (1877?) a Hopak for the pianoforte, which he intended for his opera "The Fair of Sorotchinsk," based on one of Gogol's tales. The opera was not completed. Liadoff orchestrated this Hopak.

The Cossack Hopak is performed by a squatting dancer who throws out alternately his legs in front of him and parallel with the ground. F. de Menil gives a picture of a man thus dancing in his "Histoire de la Danse" (page 131), and says that the dance is perhaps of Scythian or Thracian origin.

The Hopak was danced in London early in July, 1909, at one of the performances of a Russian troupe led by Mlle. Karsavina and Theodore Kosloff. A dance of this nature was seen in the "Shubert Gaieties of 1919" at the Majestic Theatre, Boston, November 3, 1919.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847; it was produced on August 28, 1850,* by Liszt at the Court theatre at Weimar.

The prelude to the first act was composed August 28, 1847, at Dresden. The first concert interpretation took place at Leipsic, January 17, 1853, at a performance given for the benefit of the Gewandhaus orchestra (Leipsic) pension fund. Julius Rietz was the conductor. Wagner directed the prelude at a concert given by him in the Zurich theatre May 18, 1853. Stating his reasons for giving this concert, Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude, which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain: I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

Wagner and Liszt wrote programme analyses of the prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version.

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

The first performance of "Lohengrin" in German in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

*The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pütsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe.

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendlin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene.

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The idea of the opera occurred to Wagner at Marienbad in 1845, but the scenario then sketched differed widely from the one adopted. Wagner worked on the music at Biebrich in 1862.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

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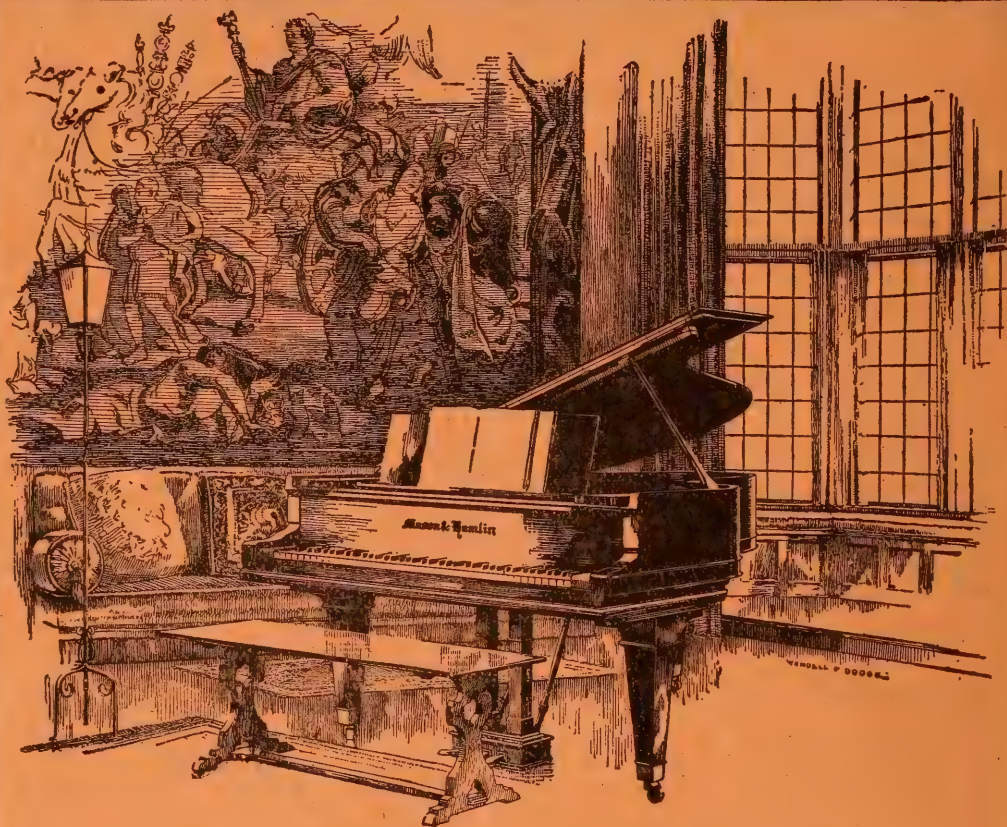
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Berger, H.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Riedlinger, H.	Erkelens, H.	Seiniger, S.
Diamond, S.	Tapley, R.	Del Sordo, R.	Messina, S.

VIOLAS.

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Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
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Tchaikovsky . . . Symphony No. 6 in B minor, "Pathetic," Op. 74

- I. Adagio; Allegro non troppo.
 - II. Allegro con grazia.
 - III. Allegro molto vivace.
 - IV. Finale; Adagio lamentoso.
-

Beethoven . . . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

- I. Allegro.
 - II. Adagio un poco moto.
 - III. Rondo: Allegro ma non troppo.
-

Enesco . . . Roumanian Rhapsody in A major, Op. 11, No. 1

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This symphony was performed for the first time at Petrograd on October 28, 1893.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, vic-

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tories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrances of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and



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to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, gong, and strings.

CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, OP. 73.
LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81a, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. It was in 1809 that Joseph Haydn died.

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The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc.; par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791-1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there

*Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786-1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 till 1821, when he settled at Dessau, where he died.



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took place for the benefit of the Charitable Society of Noble Ladies* a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion

*The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

†There were four distinguished sisters by the name of Sessi. Marianne (1776-1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgecumbe heard her in London in 1815, and wrote "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784-1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790-1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He wrote for a long time at the opera-house in Prague. He died at Copenhagen in 1839.

§Joseph Mayseder, violinist and composer (1780-1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

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and the audience." He might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment is as follows:—

1. OVERTURE *Cartellieri**
2. RAPHAEL'S "QUEEN OF SHEBA DOING HOMAGE TO KING SOLOMON."
3. SCENE AND ARIA FROM "ADELASIA ED ALERAMO" *Mayr†*
(Sung by THER. SESSI, her first appearance.)
4. GRAND NEW CONCERTO FOR PIANOFORTE, dedicated to ARCHDUKE RUDOLPH
by *Louis van Beethoven*, played by *Carl Cserny (sic)*.
5. POUSSIN'S "ESTHER FAINTING BEFORE KING AHASUERUS."
6. ARIA FROM "DEBORA E SISERA" *Guglielmi‡*
(Sung by MR. SIBONI.)
7. VARIATIONS FOR VIOLIN ON THE MARCH FROM "ALINE" . *Maiseder (sic)*
(Played by MAYSEDER.)
8. DUET FROM "ADELASIA ED ALERAMO" *Mayr*
(Sung by SESSI and SIBONI.)
9. FRANZ DE TROYES'S "THE ARREST OF HAMAN BY COMMAND OF AHASUERUS
IN THE PRESENCE OF ESTHER."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total

*Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

†"Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi took a part.

‡"Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).



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effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there had been greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

The concerto was, no doubt, as Mr. Apthorp said, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterwards taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

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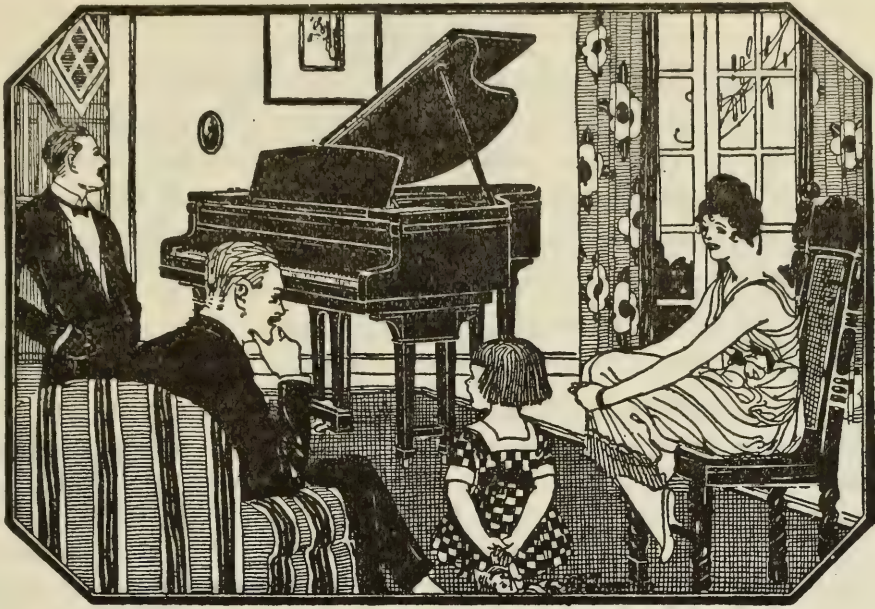
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ENTR'ACTE

SCRIABIN AND STRAVINSKY

(London *Times*)

Two musicians coming away from M. Kussevitsky's concert a week ago were discussing Scriabin and Stravinsky. One explained why the Poem of Ecstasy is music and the fragments from *Petrushka*, heard just before it, are not music. His companion did not seem wholly convinced, but the conversation gave an instance of a contrast in attitude towards these two composers, which is fairly general. Scriabin makes passionate converts; to the true believers he is "the master." Others who speak a different language, or who use the musical language for different ends, pale before him. They are not, where he is. Such an one necessarily produces antagonisms, aimed less at himself than at the white-hot propaganda of the disciples. There is already a fairly vigorous reaction from Scriabin, led not by such old-fashioned folk as ourselves, who still sometimes wonder whether it is not rather a pity that Monteverde (or whoever it was) ever struck a chord of the dominant seventh at all, but by leaders of the new movement, who regard him as a particularly unhealthy mixture of pedantry and hysteria. For them Stravinsky is the man, but he is not "the master." They do not set him up as a rival to the other; they could not, since their opposition is directed not only against the cult of Scriabin, but against all cults, and, most of all, against the dogma that one S wrote music and another S does not. Music, they would say, if they could concede so much as to formulate a syllogism, is the art of saying things in sounds; Stravinsky says things with every thud on the drum and every scrape on the strings, never mind whether they are pleasant or ennobling, or ugly, or even horrible things. Therefore keep your ears open for him.

There is nothing to be said against this standpoint, except that eventually each one will have to decide for himself whether Stravinsky says the things that he wants to live with. That is the ultimate test

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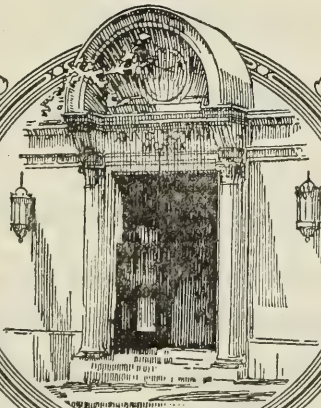


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which goes behind the arguments of the advocates and the passionate pleas of the apologists. The effort which is being made to claim that "Le Sacre du Printemps" is "absolute" music at least recognizes this fact. For a century or more the world has been filling with composers bringing messages and meanings into their music from the romanticism of Berlioz to the transcendentalism of Scriabin. Each message and meaning stimulates the intelligence or adds to the emotional excitement of contemporary audiences while it is new. Each drops into the background as the next arrives, and the only thing which remains is the absolute quality of sound relationships which until lately we were all content to call musical beauty. So the message of romanticism being outgrown, the "Symphonie Fantastique" becomes a toy for orchestral conductors or a curiosity for experts, but we still slip into a quiet concert hall, as we had the delight of doing this week, to enjoy Schubert's Trio in B-flat. The things which live may contain the most glaring faults—Schubert's loose handling of sonata form, for example—but they all maintain life by right of something independent of associations of ideas, of the conditions which produced them, and of the technical style on which their form depends. As it cannot be described but is always felt, we must call it sentiment, not about, but in the relationships of, sound, and that sentiment, which may be anything from the most profound to the most trivial, turns them from a mere collection of sounds into music.

Stravinsky is at present acclaimed as the foe to sentiment, and if he is really that it requires no prophetic vision to foretell what will happen to his works. In that case, he would be a temporary corrective and reaction, but not the absolute musician at all. If, however, he is a foe to sentiment about music, not to sentiment in it, we must imagine that on some far future day people will use him as we now use Schubert, and turn away gladly from the fashionable "isms" of the moment in order to be cleansed and refreshed by contact with "Le Sacre du Printemps."

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RHAPSODIE ROUMAINE IN A MAJOR, Op. 11, No. 1

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1880; now in the United States.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly

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Again, reviewing Boston Symphony Ensemble concert of February 28:

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presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. There were performances on March 7, 1914, December 10, 1915, October 20, 1917, November 19, 1920.

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

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Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brähms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony,

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List of Works performed at these Concerts during the Season of 1922-1923

BEETHOVEN

Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

Soloist: HAROLD BAUER V. April 10

BRAHMS

Symphony No. 1 in C minor, Op. 68

I. November 21

BRUCH

"Kol Nidrei" for Violoncello and Orchestra, Op. 47

Soloist: JEAN BEDETTI III. January 23

CHABRIER

Rhapsody for Orchestra, "España"

III. January 23

DUPARC

"Phydilé"

Soloist: CLARA CLEMENS IV. February 27

DVOŘÁK

Allegro from the Violoncello Concerto in B minor, Op. 104

Soloist: JEAN BEDETTI III. January 23

ENESCO

Roumanian Rhapsody in A major, Op. 11, No. 1

V. April 10

FRANCK

Symphonic Poem: "Le Chasseur Maudit" ("The Wild
Huntsman")

II. December 12

Symphony in D minor

IV. February 27

MOUSSORGSKY

"Hopak"

Soloist: CLARA CLEMENS IV. February 27

MOZART

Aria, "Deh Vieni," from "Le Nozze di Figaro"

Soloist: FRIEDA HEMPEL I. November 21

Symphony in E-flat major (Koechel No. 543)

II. December 12

PERGOLESI-STRAVINSKY

Suite No. 1 for Small Orchestra, from the Ballet
"Pulcinella"

III. January 23

RABAUD

"La Procession Nocturne," Symphonic Poem (after
Lenau)

I. November 21

SCHUBERT

Unfinished Symphony in B minor

III. January 23

SCHUMANN

Concerto in A minor for Pianoforte and Orchestra, Op. 54

Soloist: OLGA SAMAROFF II. December 12

SMETANA

Symphonic Poem "Vltava" ("The Moldau"), from
"Má Vlast" ("My Country"), No. 2

IV. February 27

STRAUSS

"Till Eulenspiegel's Merry Pranks, after the Old-
Fashioned, Roguish Manner,—in Rondo Form,"
Op. 28

III. January 23

TCHAIKOVSKY

Overture Solennelle, "1812," in E-flat major, Op. 49

I. November 21

Symphony No. 6 in B minor, "Pathetic," Op. 74

V. April 10

WAGNER

Scene, "Just God!" and Aria, "My Life Fades in its
Blossom," from "Rienzi," Act III, No. 9

Soloist: CLARA CLEMENS IV. February 27

Prelude to "Lohengrin"

IV. February 27

Prelude to "The Mastersingers of Nuremberg"

IV. February 27

WEBER

Recitative, "Wie nahte mir der Schlummer," and
Aria, "Leise, leise," from "Der Freischütz"

Soloist: FRIEDA HEMPEL I. November 21

VAUGHAN WILLIAMS

Fantasia on a Theme by Thomas Tallis for Double-
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II. December 12

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"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

The Bucharest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

Enesco played Brahms's violin concerto and conducted his Suite, Op. 9, at the concerts of the Boston Symphony Orchestra in Boston, January 19-20, 1923.

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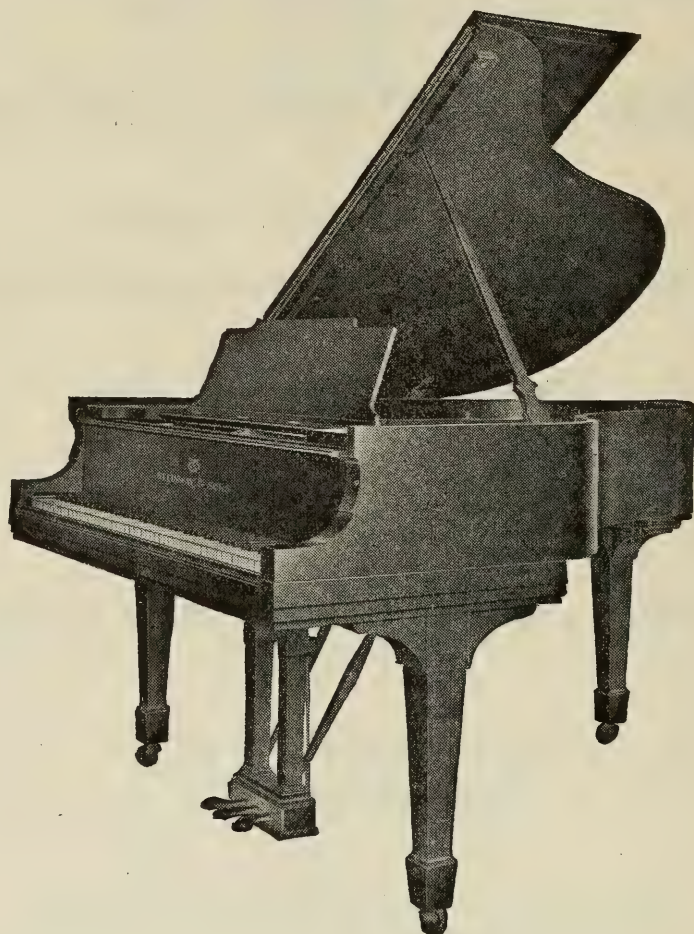
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Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

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BASSES.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, L.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gedhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

Ritter, A.
Kandler, F.

PERCUSSION.

Ludwig, C. Zahn, F.
Sternburg, S.

ORGAN.

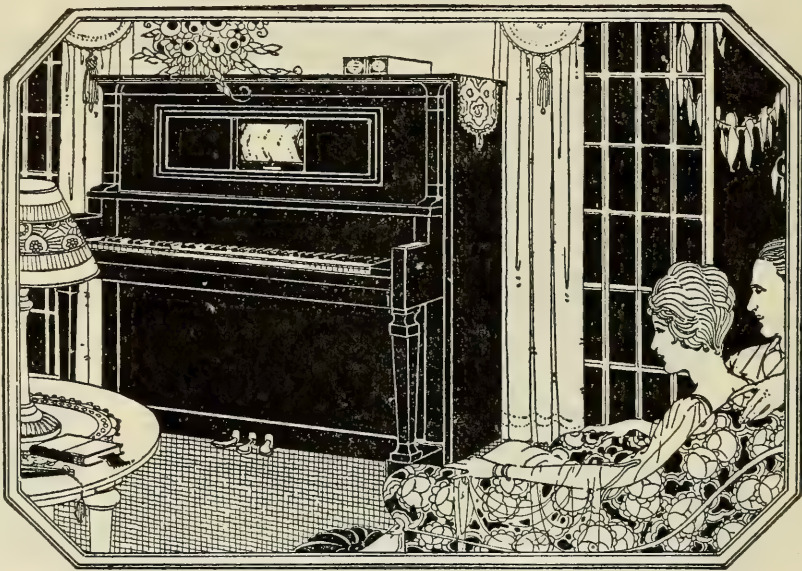
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PROGRAMME

Tchaikovsky Symphony No. 4 in F minor, Op. 36

- I. Andante sostenuto; moderato con anima.
- II. Andantino in modo di canzona.
- III. Scherzo; Pizzicato ostinato: Allegro.
- IV. Finale: Allegro con fuoco.

Liszt Symphonic Poem No. 3, "Les Préludes"

Berlioz Three Pieces from "The Damnation of Faust"

- a. Menuet.
- b. Valse des Sylphes.
- c. Rákóczy March.

Wagner Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

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SYMPHONY IN F MINOR, No. 4, Op. 36 PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877-78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stasoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She mar-

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ried in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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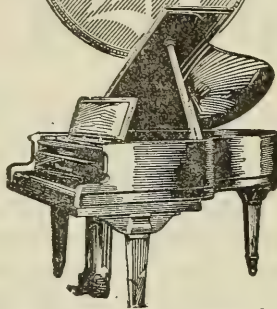
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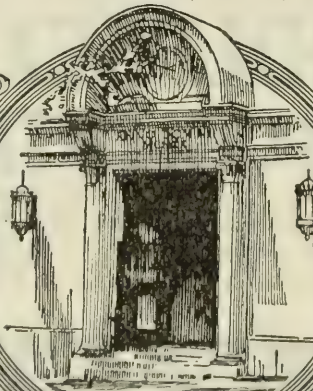
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The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our*

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work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Millioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721-724).

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quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality



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and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have

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nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

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II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Tchaikovsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^{me} Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipsig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Phil-

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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harmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls

*Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.



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him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by violoncellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and violoncellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phrase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the

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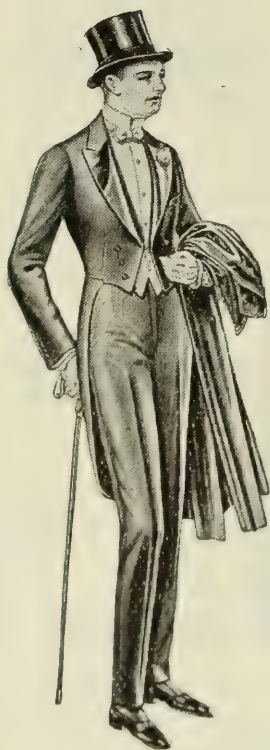
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duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterwards by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back of the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and

*"La Favorite," opera in four acts, text by A. Royer and Gustav Waüz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Bacaulard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonora, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.



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descending scales in the violins. It is now a march, and trombones violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

The last performance of "The Preludes" at these concerts was on October 16, 1915.

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST" HECTOR BERLIOZ
(Born at Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

"Eight Scenes in 'Faust'" by Berlioz were published in 1829. Berlioz revised these scenes and wrote the other portions of "The Damnation of Faust" in 1845-46. The first performance of the new work was at

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the Opéra-Comique, Paris, December 6, 1846. The singers were Mme. Duflot-Maillard, and Messrs. Roger, Léon, and Henri. Berlioz conducted. The first performance in the United States was at New York, February 12, 1880; Amy Sherwin, and Messrs. Jordan, Remmertz, and Bourne. Dr. Leopold Damrosch conducted.

The Minuet des Follets is a species of instrumental serenade, given by ignes fatui at the command of Mephistopheles under Marguerite's window at night. Mephistopheles's own serenade is burlesqued by piccolos, flute, and oboes in the course of the minuet.

The Ballet de Sylphes in the movement of a waltz is a short piece, to which the sylphs dance through the air after they have sung, in obedience to Mephistopheles' the praise of Marguerite's beauty to Faust as he sleeps on a bank of the Elbe.

The Rákóczy March was written early in 1846 as Berlioz was about to leave Vienna for Budapest. Based on a Hungarian National air, it was played for the first time at Budapest, February 15, 1846, at a concert given by Berlioz in the National Theatre. It made so great a sensation that Berlioz introduced it in "The Damnation of Faust," putting Faust in Hungary and making him witness the passage of a Hungarian army across the plain where he was walking. It is said that when Prince Franz Rákóczy II. (1676-1735) brought his young bride to his town of Eperjes, Michael Barna, leader of the gypsies and court fiddler, wrote a processional March in honor of the pair and played it with his band; that he rewrote it afterwards. The "Rákóczy Song" was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He learned the tune from Barna's grand-daughter, a beauty, and a renowned fiddler named Panna Czinka. Vaczek gave the tune to a fiddler named Ruzsitska, who broadened it into a march and battle music. Berlioz in his transcription used the true "Rákóczy Song" and Ruzsitska's battle music.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof,

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Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba,

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kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not.



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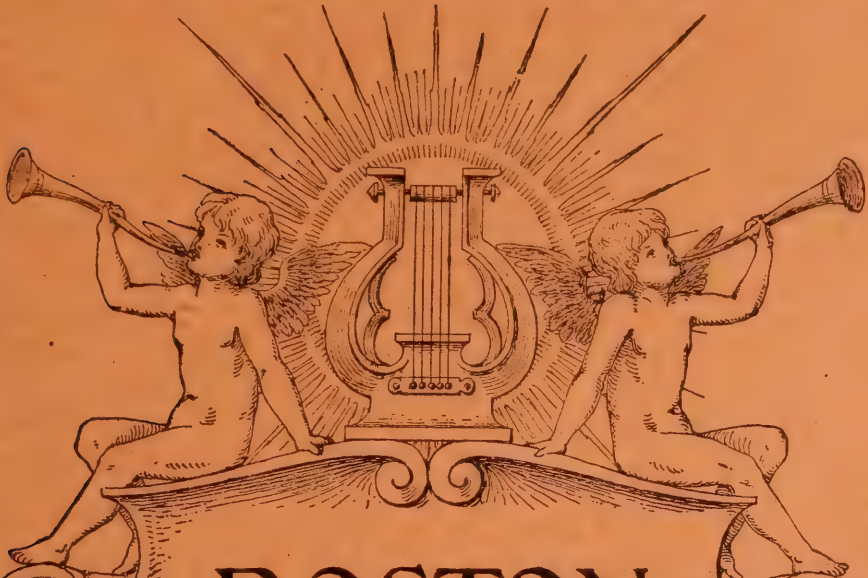
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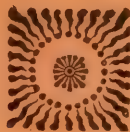
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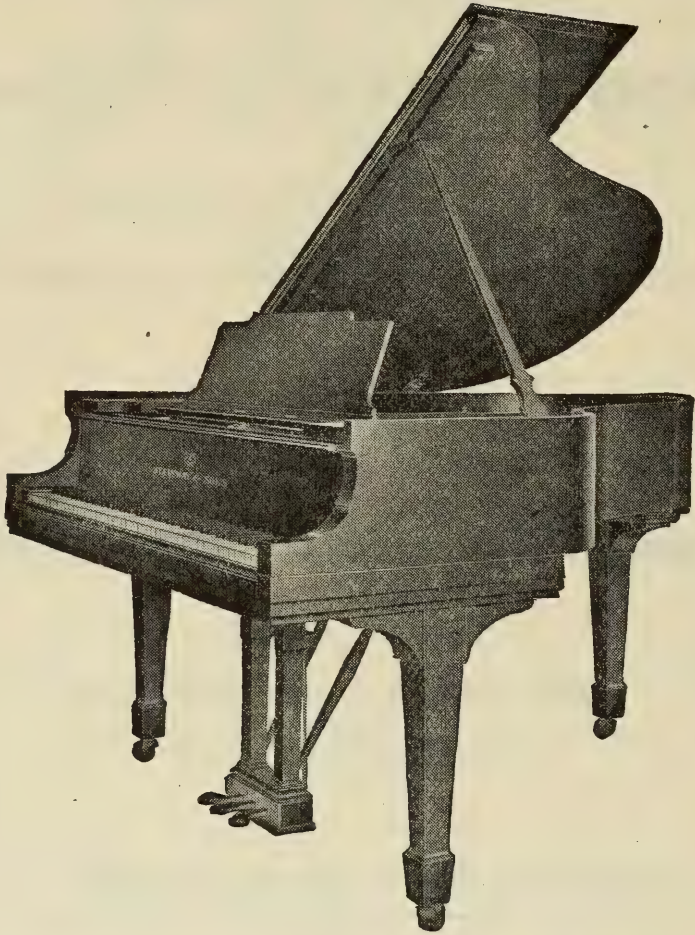
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Brahms Symphony No. 1 in C minor, Op. 68
I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Strauss "Don Juan," Tone Poem, Op. 20

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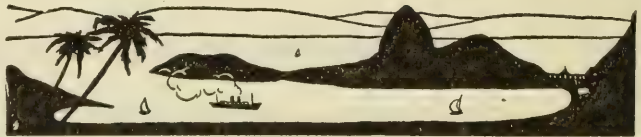
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SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality.

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands

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and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock, the publisher, is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:." etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors on Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted.

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)



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Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

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This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer, "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glöckenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

*Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau was born at Cstataad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest Work. The first volume of the life of Lenau by Prof. Heinrich Bischoff of Liege has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

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DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

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DON JUAN (to Marcello, his friend)

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna". Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU),
Op. 6 HENRI RABAUD

(Born in Paris, November 10, 1873; now living there.)

"La Procession-Nocturne" was performed for the first time at a Concert Colonne, Paris, January 15, 1899.

There was a performance of this work by the Cincinnati Symphony Orchestra, Cincinnati, on November 30, 1900. Mr. Van der Stucken conducted.

The programme book of the Cincinnati Orchestra contained this translation of Lenau's poem:

"From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

"What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John's Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children's voices, indicative of the

Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged.

"From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life."

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49 . PETER TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May, 1840: died at Petrograd, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein in the fall of 1880 had asked Tchaikovsky to compose something for the service. Tchaikovsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value." Late in June he wrote to Napravnik, asking him if he would produce the overture at a concert. "It is not of very great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

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The overture begins Largo, E-flat major, 3-4. Violas and violoncellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before, now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, violoncellos, violas, and basses.

The French Army is typified, of course, by the Marseillaise, overpowered at last by the Russian Hymn. Tchaikovsky has been charged with anachronism; for the Marseillaise* was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tchaikovsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert room; but it was precisely this overture that Mr. Schneider wished to put on the program, and he said that it had been performed several times in Berlin with success."

*The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasbourg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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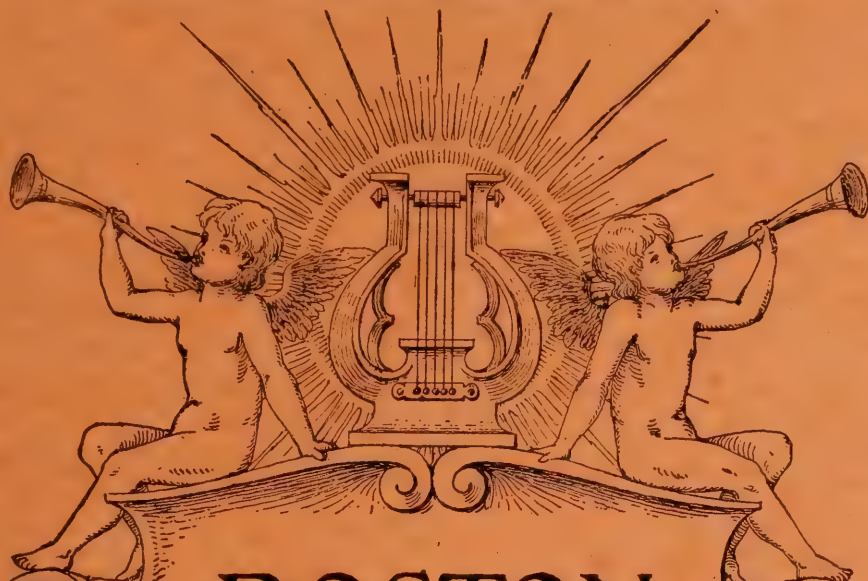
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Stonestreet, L. Diamond, S.			

VIOLAS.

Fourel, G. Artières, L.	Werner, H. Van Wynbergen, C.	Grover, H. Shirley, P.	Fiedler, A. Mullaly, J.
	Gerhardt, S. Deane, C.	Kluge, M. Zahn, F.	

VIOLONCELLOS.

Bedetti, J. Schroeder, A.	Keller, J. Barth, C.	Belinski, M. Stockbridge, C.	Warnke, J. Fabrizio, E.	Langendoen, J. Marjollet, L.
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BASSES.

Kunze, M. Keller, K.	Seydel, T. Gerhardt, G.	Ludwig, O. Frankel, I.	Kelley, A. Demetrides, L.	Girard, H.
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FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

ENGLISH HORNS.

Mueller, F.
Speyer, L.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gedhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

Ritter, A.
Kandler, F.

PERCUSSION.

Ludwig, C.
Zahn, F.
Sternburg, S.

ORGAN.

Snow, A.

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PROGRAMME

Beethoven . . . Symphony No. 3 in E-flat major, "Eroica," Op. 55
I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace.
IV. Finale: Allegro molto.

Strauss . . . "Don Juan," Tone Poem (after N. Lenau), Op. 20

Debussy . . . "Prelude à l'Après-Midi d'un Faune"
("Prelude to the Afternoon of a Faun")
Eclogue by S. Mallarmé

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony.

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SYMPHONY No. 3, IN E-FLAT MAJOR, "EROICA," OP. 55

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

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The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme.

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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20
 RICHARD STRAUSS
 (Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
 Of glorified woman,—loveliness supernal!
 Fain would I, in the storm of stressful bliss,
 Expire upon the last one's lingering kiss!
 Through every realm, O friend, would wing my flight,
 Wherever Beauty blooms, kneel down to each,
 And, if for one brief moment, win delight!

DON JUAN (*to Diego*)

I flee from surfeit and from rapture's cloy,
 Keep fresh for Beauty service and employ,
 Grieving the One, that All I may enjoy.
 The fragrance from one lip to-day is breath of spring:
 The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection:
 And, if 'tis real, it nothing knows of rue!
 Each beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

*Nicolaus Lenau, whose true name was Nicolaus Niernbsch von Strehlenau was born at Cstataad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest Work. The first volume of the life of Lenau by Prof. Heinrich Bischoff of Liege has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume

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DON JUAN (to Marcello, his friend)

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna". Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF
STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has also been performed in Boston at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906, January 16, 1909, November 4, 1911, April 23, 1915, November 17, 1916. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. The Prelude was played at Boston Opera House concerts on January 5, 1913, André Caplet conductor, and on February 9, 1913, Felix Weingartner conductor.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that

which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor

that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June.

The score and orchestral parts were published in February, 1866. The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

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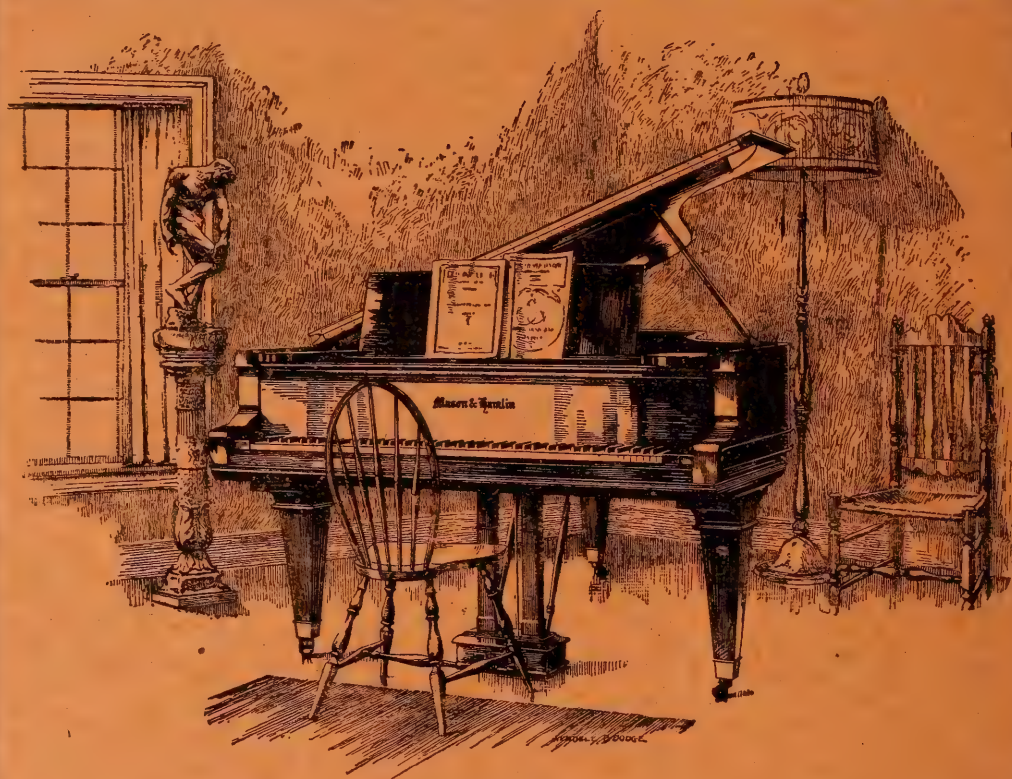
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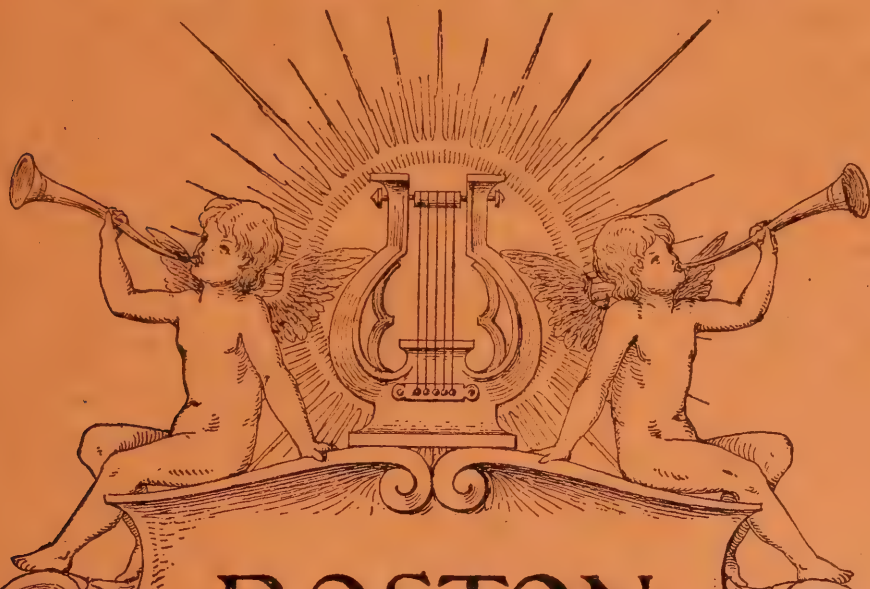
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Programme

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WITH HISTORICAL AND DESCRIPTIVE
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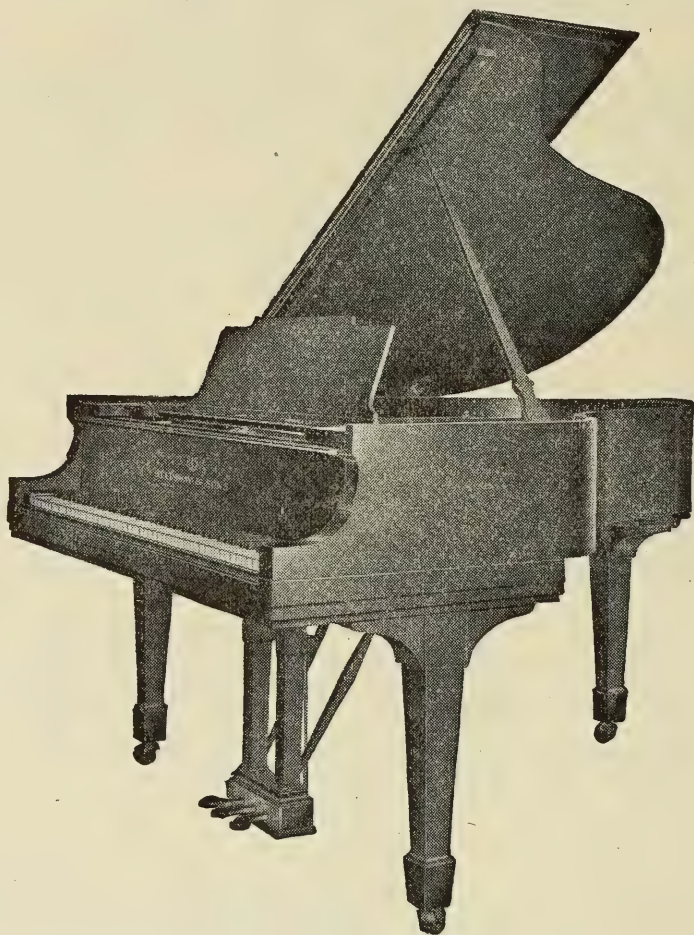
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PROGRAMME

Brahms Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
- II. Andante sostenuto.
- III. Un poco allegretto e grazioso.
- IV. Adagio; Allegro non troppo, ma con brio.

Mozart { Aria, "Deh Vieni," from "Le Nozze di Figaro"
 { Air, "Martern aller Arten" from "Die Entführung
 aus dem Serail"

Griffes { "Clouds"
 { "The White Peacock," Op. 7, No. 1

Liszt Symphonic Poem No. 3, "Les Préludes"
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality.

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures *poco sostenuto* that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock, the publisher, is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "*Musicae doctor cantabilis*." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy

echo were undoubtedly suggested by the Alpine*horn; the movement was finished on the Island of Rügen.

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "*Troilus and Cressida*" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer, "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "*Ranz des Vaches*" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "*Cinq Feuilles d'Album*." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "*William Tell*" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "*Orchestration*," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

ARIA "DEH VIENI," FROM "LE NOZZE DI FIGARO," ACT IV., SCENE 10
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756: died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786, and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35. 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The scene is a garden,—an arbor at the right and another to the left. Night.

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

Air. Andante, F Major, 6-8. Accompanied by flute, oboe, bassoon, and the usual strings.

Deh vieni, non tardar, o gioja bella!
 Vieni ove amore per goder t' appella.
 Finchè non splende in ciel notturna face.
 Finchè l' aria è anchor bruna, e il mondo tace.

Quì mormora il ruscel, quì scherza l' aura,
 Che col dolce susurro il cor ristaura,
 Quì ridono i fioretti, e l' erba è fresca,
 Ai piaceri d' amor qui tutto adescà.
 Vieni, ben mio! tra queste piante ascose!
 Ti vo' la fronte incoronar di rose!

Air.

O come, my heart's delight, where love invites thee,
 Come then, for without thee no joy delights me,
 The moon and stars for us have veil'd their splendor.
 Philomela has hush'd her carols tender.

The brooklet murmurs near with sound caressing,
 Tis the hour for love and love's confessing.
 The zephyr o'er the flow'rs is softly playing
 Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes,
 Thy love is waiting to wreathe thy brow with roses!*

*The English version is by Natalie McFarren.

AIR, "MARTERN ALLER ARTEN," FROM "DIE ENTFÜHRUNG AUS DEM SERAIL," ACT II., NO. 11 . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This air from "Die Entführung aus dem Serail" ("The Abduction from the Harem") is sung by Constanze. Mozart's comic *Singspiel* in three acts, the text adapted by Gottlob Stephanie from C. F. Bretzner's "Belmonte und Constanze, oder die Entführung aus dem Serail," an operetta in three acts with music by Johann André (Leipsic, 1781), was produced at the National Theatre, Vienna, on July 12, 1782.

The story is a simple one. A Spanish girl Constanze, her maid Blondchen (Blonda), and her valet Pedrillo are in the harem of Selim Pascha, under the charge of Osmin, the guardian of the harem. Belmonte, the lover of Constanze, finds his way into the harem. Pedrillo drugs Osmin's wine. The guardian exposes the plot. The conspirators are about to be bowstrunged, but Selim recognizes Belmonte as a citizen of Burges who once saved his life. He therefore frees the captives.

The air "Martern aller Arten" is sung in the scene of Constanze's rejection of the Sultan's proposals. It is addressed to Selim, who has threatened the maid with all sorts of tortures.

Allegro.

Martern aller Arten
Mögen meiner warten,
Ich verlache nur dein Dräun.
Nichts soll mich erschüttern,
Nur dann würd' ich zittern,
Könnt' ich untreu jemals sein.

Lass dich bewegen?
Verschone mich
Des Himmels Segen belohne dich.

Allegro assai.

Doch du bist entschlossen.
Willig, unverdrossen
Wähl' ich jede Pein und Noth.
Ordne nur, gebiete,
Lärme, tobe, wüthe,
Zuletzt befreit mich doch der Tod.

Tempo primo.

Lass dich bewegen, etc.

Allegro assai.

Doch du bist entschlossen, etc.

The following translation into English is by the Rev. John Troutbeck:—

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Hast thou no mercy?
Oh, spare thou me!
By heav'n thy kindness rewarded be.

Yet if thou repent not,
If thy heart relent not,
Spare me not a pain or grief!
Spare me not, compel me,
Quarrel, bluster, kill me,
In death at last will come relief.

Hast thou no mercy, etc.

Yet if thou repent not, etc.

"CLOUDS" AND "THE WHITE PEACOCK" . CHARLES TOMLINSON GRIFFES

(Born at Elmira, N.Y., on September 17, 1884; died at New York on April 8, 1920.)

"Clouds," written in 1916, was performed for the first time by the Philadelphia Symphony Orchestra, at Philadelphia, on December 19, 1919. "Bacchanale" (1912) and "Notturmo" (1918) by Griffes were also then performed for the first time.

"The White Peacock" (1915) was also played at this concert in Philadelphia, but it had been performed in June, 1919, at the Rivoli Theatre in New York, with stage setting and action. "The White Peacock" was performed in Boston on March 27, 1922, at an entertainment by the Adolph Bolm Ballet Intime at the Shubert Theatre for the rebuilding of the Municipal School of Music in Rheims. Enid Brunova mimed the Peacock. The orchestra was led by Carlos Salzedo.

"CLOUDS"

This little piece is scored for piccolo, three flutes, three oboes (one interchangeable with English horn), two clarinets, bass clarinet, three bassoons, four horns, celesta, tam-tam, two harps, and the usual strings.

The piece was inspired by the poem "Clouds (Agro Romano)" in William Sharp's "Sospiri di Roma" (1891). The poet speaks of the clouds suggesting a city "with spires of amber and golden domes, wide streets of topaz and amethyst ways: Far o'er the pale blue waste, oft purple shadowed, of the Agro Romano." There the winds are soft, there rainbows trail up through the sunlight. The mountainous glories move superbly and crumble slowly.

Beautiful, beautiful,
The City of Cloud,
In splendor ruinous,
With golden domes.
And spires of amber,
Builted superbly
In the heights of heaven.

"THE WHITE PEACOCK"

This piece has the opus number 7, No. 1. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, three trumpets, two trombones, kettledrums, tam-tam, celesta, two harps, and the usual strings.

"The White Peacock" was suggested by Sharp's poem of the same name in "Sospiri di Roma." A garden is pictured, flooded with sunlight, rich in pomegranates, oleanders, magnolia, honey-flowers, cream-white poppies, white violets. Here

Cream-white and soft as the breasts of a girl,
Moves the White Peacock, as though through the noontide
A dream of the moonlight were real for a moment.
Dim on the beautiful fan that he spreadeth,
Foldeth and spreadeth abroad in the sunlight,
Dim on the cream-white are blue adumbrations,
Shadows so pale in their delicate blueness
That visions they seem as of vanishing violets,
The fragrant white violets veined with azure,
Pale, pale as the breath of blue smoke in far woodlands.
Here, as the breath, as the soul of this beauty,
White as a cloud through the heats of the noontide
Moves the White Peacock.

These pieces were originally for the pianoforte.

* * *

Griffes studied the pianoforte with Mary S. Broughton of Elmira. Having been graduated from the Elmira Academy, he went to Berlin, where he studied four years: pianoforte with Ernest Jedliczka and Gottfried Galston; composition with Philipp Rüfer and Engelbert Humperdinck. He gave private lessons in Berlin. Returning to the United States, he became in 1907 the teacher of music at the Hackley School for Boys at Tarrytown, and he gave private lessons in New York.

The list of his compositions includes: "The Kairn of Koridwen," a dance-drama for five wind instruments, celesta, harp, and pianoforte (Neighborhood Playhouse, New York, 1917); "Schojo," Japanese mime-play (performed by Michio Itow at A. Bolm's Ballet Intime Booth Theatre, New York, 1917); Poem for flute and orchestra (New York Symphony Society, November 16, 1919—Georges Barrère, flutist); a set of orchestral pieces rearranged from pianoforte works; a set of Japanese folk-songs harmonized and provided with an accompaniment for miniature orchestra; Three Songs for soprano and orchestra, Op. 11 (Philadelphia Symphony Orchestra with Marcia Van Dresser, March 24, 1919); Two Pieces for string quartet (played by the Flonzaley Quartet, season of 1918-19); Sonata for pianoforte, Three Tone Images, for voice and pianoforte, Op. 3; Two Rondels for voice and pianoforte, Op. 4; Three Tone Pictures for pianoforte, Op. 5; Three Fantasy Pieces for pianoforte, Op. 6; Roman Sketches for pianoforte, Op. 7; "The Pleasure Dome of Kubla Khan" for orchestra, Op. 8; Three Songs, Op. 9; Five Poems of Ancient China and Japan for voice and pianoforte, Op. 10; Salut au Monde (Walt Whitman)*; Festival Dances; two

* Left unfinished at the death of Griffes. Manuscript deciphered and revised by Edmund Rickett. Produced April 22, 1922, at the Neighborhood Playhouse. Wind instruments, harps, percussion and pianoforte conducted by Georges Barrère. Ian Maclaren read the poem of Walt Whitman. Hunter Sawyer, Sol Friedman, Basante Koomar Roy, Mr. Bakhtiar sang or performed rituals. The Festival Dancers took part.

posthumous songs (poems by John Masefield), "An Old Song Resung" and "Sorrow of Mydath."

*
* *

"The Pleasure Dome of Kubla Khan" was performed in Boston by the Boston Symphony Orchestra on November 28, 1919 (first performance), and on December 31, 1920.

The "Poem" for flute and orchestra was played at a concert of the Boston Musical Association, March 24, 1920 (Marion Jordan, flute; Mr. Longy conductor).

Notes about other performances of Griffes's music in Boston:

Music for Mr. Itow's Japanese Dances, December 7, 1917, at the third of the entertainments given by Roshanara, Mr. Itow, Miss Lindahl, Mr. Rector, and others at the Wilbur Theatre. Rosalie Miller sang one of his Rondels on January 9, 1918. His "Lake at Evening," and Scherzo, Op. 6, No. 3, were played by Mr. Gebhard, December 10, 1918; his "The Fountain of the Aqua Paola" and "Nightfall" by Winifred Christie, February 7, 1919; a Fantasy Piece by Rudolph Reuter, February 15, 1919; "The Fountain of the Aqua Paola," Mr. Reuter, January 24, 1920. "The White Peacock" has also been performed as a piano piece.

Songs: "So-fei gathering Flowers" (poem by Wang Chang-Ling) and "The Old Temple among the Mountains," sung at a Dramatic Recital of the New England Conservatory of Music, by Minerva Blanchard, December 12 and 13, 1919; Three Indian Songs from "The Garden of Kama," sung by Theo Karle, April 7, 1920; Two Songs sung by Eva Gauthier at a Cecilia concert, April 22, 1920; "Waikiki," sung by Eva Gauthier, December 8, 1920.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at

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Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^{me} Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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Beethoven Symphony No. 3 in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace: Trio.
- IV. Finale: Allegro molto.

Debussy "Prelude à l'Après-Midi d'un Faune
(Eglogue de S. Mallarmé)"
("Prelude to the Afternoon of a Faun
[Eclogue by S. Mallarmé]")

Brahms Concerto for Violin in D major, Op. 77

- I. Allegro non troppo.
- II. Adagio.
- III. Allegro giocoso, ma non troppo vivace.

Wagner Prelude to "The Mastersingers of Nuremberg"

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SYMPHONY No. 3, IN E-FLAT MAJOR, "EROICA," OP. 55

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!' "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

* * *

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is

given out by the violoncellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme.

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STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March
26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has also been performed in Boston at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906, January 16, 1909, November 4, 1911, April 23, 1915, November 17, 1916. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. The Prelude was played at Boston Opera House concerts on January 5, 1913, André Caplet conductor, and on February 9, 1913, Felix Weingartner conductor.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual

visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written, during the summer and the fall of 1878, at Pörschach on Lake Wörther in Carinthia for Joseph Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879.

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The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.

Brahms, not confident of his ability to write with full intelligence for the solo violin, was aided greatly by Joachim, who, it appears from the correspondence between him and Brahms, gave advice inspired by his own opinions concerning the violinist's art.

The concerto was originally in four movements. It contained a Scherzo which was thrown overboard. Max Kalbeck, the biographer of Brahms, thinks it highly probable that it found its way into the second pianoforte concerto. The Adagio was so thoroughly revised that it was practically new.

Florence May in her *Life of Brahms* quotes Dörffel with regard to the first performance at Leipsic: "Joachim played with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work. As to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Miss May adds that the critic Bernsdorf was less unsympathetic than usual.

Kalbeck, a still more enthusiastic worshipper of Brahms than Miss May, tells a different story. "The work was heard respectfully, but it did not awaken a bit of enthusiasm. It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Brahms conducted in a state of evident excitement. A comic incident came near being disastrous. The composer stepped on the stage in gray street trousers, for on account of a visit he had been hindered in making a complete change of dress. Furthermore he forgot to fasten again the unbuttoned suspenders, so that in consequence of his lively directing his shirt showed between his trousers and waistcoat. "These laughter-provoking trifles were not calculated for elevation of mood."

Hanslick was the first who found a resemblance between the chief theme of the first Allegro and the beginning of the "Eroica." The twelve-year-old Mozart in "Bastien und Bastienne" anticipated the two.

The composition is fairly orthodox in form. The three movements are separate, and the traditional *tuttis*, *solis*, *cadenzas*, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo *cadenza* precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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Wagner from the "Crowned Tone" of Heinrich M \ddot{u} gling. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an allegretto. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June.

The score and orchestral parts were published in February, 1866.

The first performance of the Prelude in Boston was by Theodore Thomas's orchestra on December 4, 1871.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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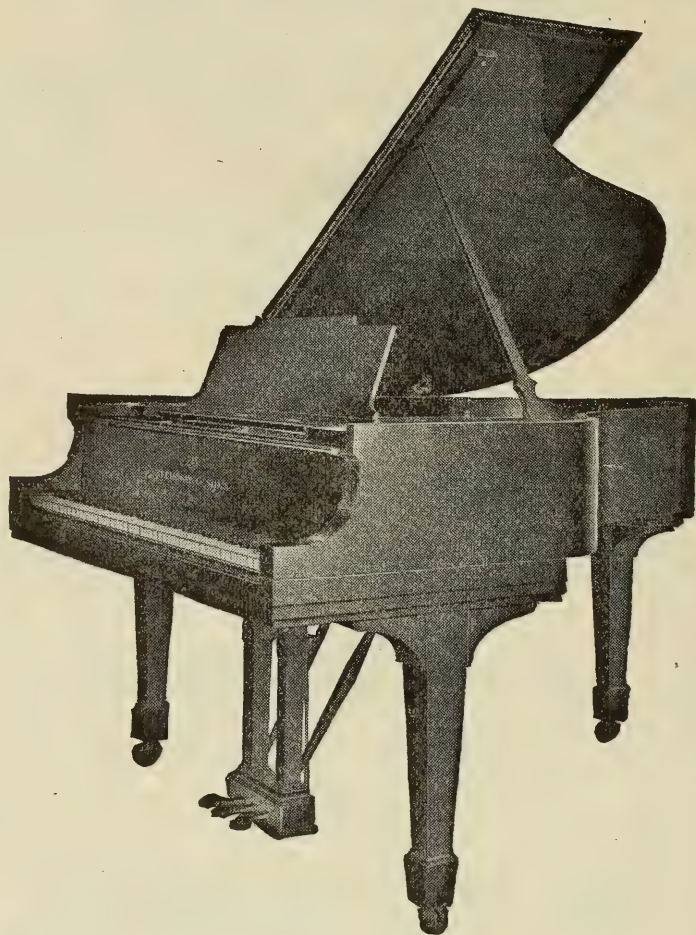
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Brahms Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
 - IV. Adagio; Allegro non troppo, ma con brio.
-

Strauss . . . "Don Juan," Tone Poem (after N. Lenau), Op. 20

Debussy "Prelude à l'Après-Midi d'un Faune
(Eglogue de S. Mallarmé)"
("Prelude to the Afternoon of a Faun
[Eclogue by S. Mallarmé]")

Tchaikovsky Ouverture Solennelle, "1812" in
E-flat major, Op. 49

There will be an intermission of ten minutes after the symphony

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SYMPHONY IN C MINOR, No. 1, Op. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality.

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures *poco sostenuto* that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock, the publisher, is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "*Musicae doctor cantabilis*." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The

third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors on Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club. Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer, "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

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"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20
RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille;" a composer and teacher, born at Bozen in 1861, who was a fellow student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.

DON JUAN (*to Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.

*Nicolaus Lenau, whose true name was Nicolaus Niembach von Strehlenau was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest Work. The first volume of the life of Lenau by Prof. Heinrich Bischoff of Liege has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

DON JUAN (to Marcello, his friend)

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna". Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF
STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March
26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has also been performed in Boston at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906, January 16, 1909, November 4, 1911, April 23, 1915, November 17, 1916. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. The Prelude was played at Boston Opera House concerts on January 5, 1913, André Caplet conductor, and on February 9, 1913, Felix Weingartner conductor.

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Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

SCRIABIN AND STRAVINSKY

(London *Times*)

Two musicians coming away from M. Kussevitsky's concert a week ago were discussing Scriabin and Stravinsky. One explained why the Poem of Ecstasy is music and the fragments from *Petrushka*, heard just before it, are not music. His companion did not seem wholly convinced, but the conversation gave an instance of a contrast in attitude towards these two composers, which is fairly general. Scriabin makes passionate converts; to the true believers he is "the master." Others who speak a different language, or who use the musical language for different ends, pale before him. They are not, where he is. Such an one necessarily produces antagonisms, aimed less at himself than at the white-hot propaganda of the disciples. There is already a fairly vigorous reaction from Scriabin, led not by such old-fashioned folk as ourselves, who still sometimes wonder whether it is not rather a pity that Monteverde (or whoever it was) ever struck a chord of the dominant seventh at all, but by leaders of the new movement, who regard him as a particularly unhealthy mixture of pedantry and hysteria. For them Stravinsky is the man, but he is not "the master." They do not set him up as a rival to the other; they could not, since their opposition is directed not only against the cult of Scriabin, but against all cults, and, most of all, against the dogma that one S wrote music and another S does not. Music, they would say, if they could concede so much as to formulate a syllogism, is the art of saying things in sounds; Stravinsky says things with every thud on the drum and every scrape on the strings, never mind whether they are pleasant or ennobling, or ugly, or even horrible things. Therefore keep your ears open for him.

There is nothing to be said against this standpoint, except that eventually each one will have to decide for himself whether Stravinsky says the things that he wants to live with. That is the ultimate test which goes behind the arguments of the advocates and the passionate pleas of the apologists. The effort which is being made to claim that "*Le Sacre du Printemps*" is "absolute" music at least recognizes this fact. For a century or more the world has been filling with composers bringing messages and meanings into their music from the romanticism of Berlioz to the transcendentalism of Scriabin. Each message and meaning stimulates the intelligence or adds to the emotional excitement of contemporary audiences while it is new. Each drops into the background as the next arrives, and the only thing which remains is the absolute quality of sound relationships which until lately we were all content to call musical beauty. So the message of romanticism being outgrown, the "*Symphonie Fantastique*" becomes a toy for orchestral conductors or a curiosity for experts, but we still slip into a quiet concert hall, as we had the delight of doing this week, to enjoy Schubert's Trio in B-flat. The things which live may contain the most glaring faults—Schubert's loose handling of sonata form, for example—but they all maintain life by right of something independent of associations of ideas, of the conditions which produced them, and of the technical style on which their form depends. As it cannot be described but is always felt, we must call it sentiment, not about, but in the relationships of, sound, and that sentiment, which may be anything from the most

profound to the most trivial, turns them from a mere collection of sounds into music.

Stravinsky is at present acclaimed as the foe to sentiment, and if he is really that it requires no prophetic vision to foretell what will happen to his works. In that case, he would be a temporary corrective and reaction, but not the absolute musician at all. If, however, he is a foe to sentiment about music, not to sentiment in it, we must imagine that on some far future day people will use him as we now use Schubert, and turn away gladly from the fashionable "isms" of the moment in order to be cleansed and refreshed by contact with "Le Sacre du Printemps."

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49 . PETER TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May, 1840: died at Petrograd, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein in the fall of 1880 had asked Tchaikovsky to compose something for the service. Tchaikovsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value." Late in June he wrote to Napravnik, asking him if he would produce the overture at a concert. "It is not of very great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square

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before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

The overture begins *Largo*, E-flat major, 3-4. Violas and violoncellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this *largo* is built on a Russian hymn, "God, preserve thy people." After the climax an *Andante* comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (*Allegro giusto*, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the *Marseillaise* are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the *Marseillaise* return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the *Largo* is heard as a triumphal anthem; the fanfares heard before, now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, violoncellos, violas, and basses.

The French Army is typified, of course, by the *Marseillaise*, overpowered at last by the Russian Hymn. Tchaikovsky has been charged with anachronism; for the *Marseillaise** was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tchaikovsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert room; but it was precisely this overture that Mr. Schneider wished to put on the program, and he said that it had been performed several times in Berlin with success."

*The words and music of the *Marseillaise* were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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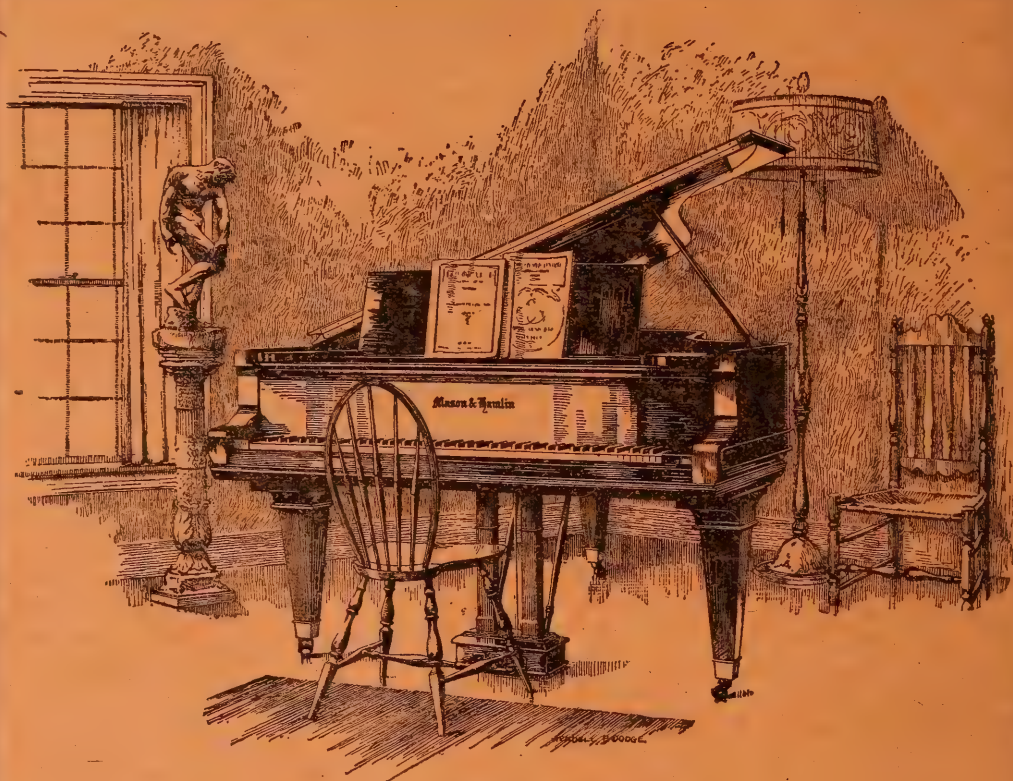
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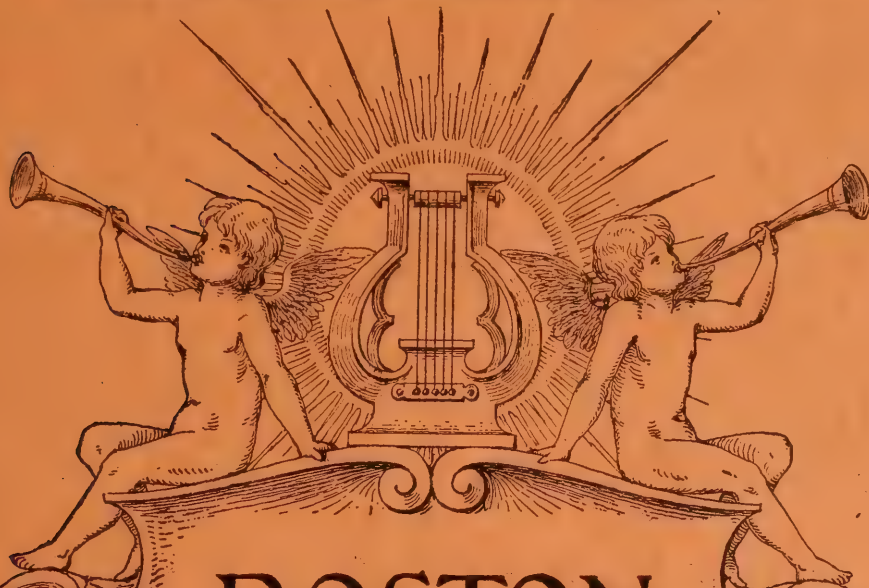
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Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

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Speyer, L.

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Mimart, P.

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Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

Ritter, A.
Kandler, F.

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FIRST CONCERT

MONDAY EVENING, NOVEMBER 27

AT 8.15

PROGRAMME

Beethoven Symphony No. 3 in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace; Trio.
- IV. Finale: Allegro molto.

Debussy "Prelude à l'Après-Midi d'un Faune
(Eglogue de S. Mallarmé)"
("Prelude to the Afternoon of a Faun
[Eclogue by S. Mallarmé]")

Liszt Concerto in A major No. 2 for Pianoforte and Orchestra

Glazounoff "Stenka Razin," Symphonic Poem, Op. 13

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There will be an intermission of ten minutes after the symphony

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SYMPHONY No. 3, IN E-FLAT MAJOR, "EROICA," OP. 55

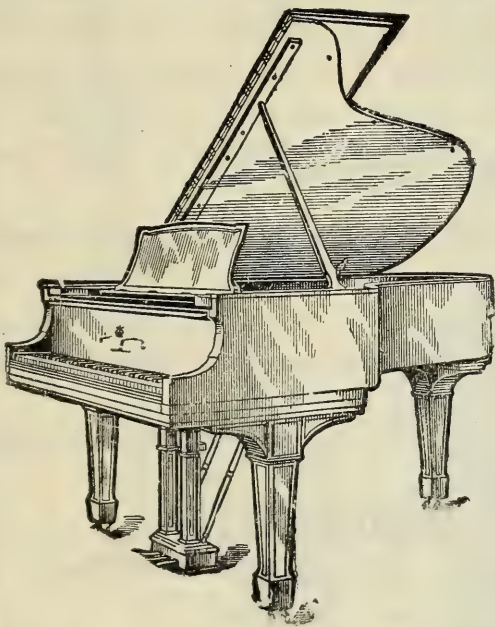
LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third



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edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bona-



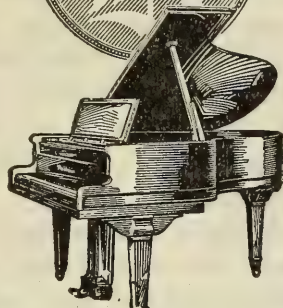
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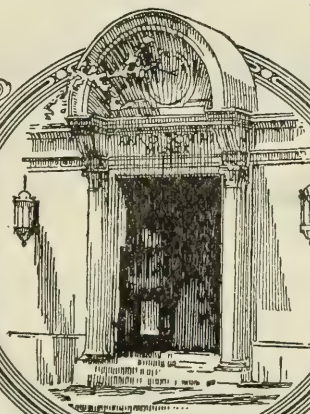


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parte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF
STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March
26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging?

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SOLOIST

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'Cello

Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

CONCERTO FOR PIANOFORTE, No. 2, IN A MAJOR FRANZ LISZT
(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto was sketched in 1839. It was completed and scored in 1849. The concerto is dedicated to Hans von Bronsart, by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt conducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and von Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the

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most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

* * *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

"STENKA RAZIN," SYMPHONIC POEM FOR FULL ORCHESTRA, OP. 13

ALEXANDER GLAZOUNOV

(Born at Petrograd, July 29, 1865; now living at Petrograd.)

"Stenka Razin" was composed at Petrograd in 1885. Dedicated "to the memory of Alexander Borodin," it is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, four kettledrums, bass drum, cymbals, tam-tam, harp, and strings. The composer conducted the symphonic poem at a concert of Russian music at the Trocadéro, Paris, on June 22, 1889,—the year of a World's Exposition there.

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This Razin was a Cossack, who long ago ruled the Volga, led an insurrection, took Astrakan, devastated provinces; at last, a prisoner, he was broken on the wheel in the reign of the Tsar Alexis, 1672.

"The Volga immense and placid! For many years those along its banks had dwelt in peace when suddenly appeared the terrible hetman Stenka, who at the head of his savage band ran up and down the Volga devastating and pillaging the villages and towns along its shores. As the folk-song has it:—

"Forth swiftly swam the light canoe,
The light canoe of the Atamán,
Of the Atamán, Stenka Razin.
The craft was everywhere adorned;
Seats it had for the Kazaki;
The sails were wove of silken cloth;
The sweeps were tipt with solid gold.
Amid the boat was a brocaded tent,
And in that brocaded tent there lay
Great barrels stuff with golden hoards.
On the treasure sat a beauteous maiden,
The mistress of the Atamán. . . .
A Persian princess, taken captive by Stenka Razin.

"One day she grew pensive, and addressing herself to the comrades of her master, she told them of a dream she had once dreamt:—

" 'Listen to me, ye gallant braves;
When I was young, my sleep was light;
My sleep was light, but much I dreamed.
To me my dream seemed far from good:
I dreamed our chief was shot to death;
The Kázak oarsmen sat chained in prison;
And I—
I was drowned in Mother Volga.'

"The dream of the Princess came true. Stenka was surrounded by the soldiers of the Tsar. Seeing his ruin at hand, Stenka cried out:—

" 'Never, during all the thirty years of my going up and down Mother Volga, have I made her a gift. To-day I shall give her what is in my eyes the most precious of earthly treasures.' Saying this, he threw the Princess into the Volga. The savage band began to sing the praise of their leader, and they all rushed upon the soldiers of the Tsar."

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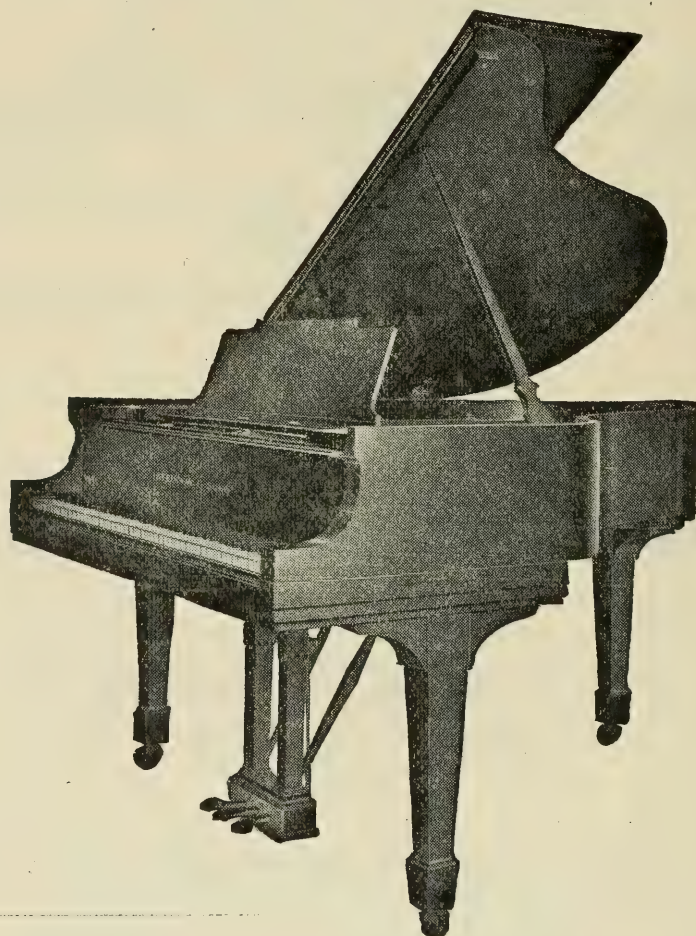
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VIOLAS.

Fourel, G. Artières, L.	Werner, H. Van Wynbergen, C.	Grover, H. Shirley, P.	Fiedler, A. Mullaly, J.
	Gerhardt, S. Deane, C.	Kluge, M. Zahn, F.	

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BASSES.

Kunze, M. Keller, K.	Seydel, T. Gerhardt, G.	Ludwig, O. Frankel, I.	Kelley, A. Demetrides, L.	Girard, H.
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FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

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Mimart, P.

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Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
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AT 8.15

PROGRAMME

- Berlioz Fantastic Symphony No. 1, in C major, Op. 16a
- I. Dreams, Passions.
Largo; Allegro agitato e appassionato assai.
 - II. A Ball.
Waltz: Allegro non troppo.
 - III. Scene in the Meadows.
Adagio.
 - IV. March to the Scaffold.
Allegretto non troppo.
 - V. A Witches' Sabbath.
Larghetto; Allegro.
-

- Brahms "Academic Festival" Overture, Op. 80

- Tchaikovsky Concerto in D major for Violin, Op. 35
- I. Allegro moderato
 - II. Canzonetta: Andante
 - III. Finale: Allegro vivacissimo

- Wagner Prelude to "The Mastersingers of Nuremberg"

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FANTASTIC SYMPHONY, No. 1 IN C MAJOR, OP. 16A, HECTOR BERLIOZ

(Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

*The translation into English of this preface is by William Foster Apthorp.

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He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival. . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert. . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene."

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression."

* * *

The woman that inspired the music and was bitterly assailed in the letter of 1830 sent to Humbert Ferrand with the proposed programme was Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800.* She was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first September 6 with Kemble, Powers, and Liston. Her success was

*Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriet Smithson had the most beautiful arms.—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriet Smithson was music."

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immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music. His rhapsodic letters to Ferrand show his flaming passion. When scandalous stories about her reached him he vowed vengeance. She would be the woman at the witches' Sabbath in his Symphony.

* * *

The "Fantastic Symphony," was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor, unknown student at Busseto; César Franck was eight years old; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tchaikovsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

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. (Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the “Academic” and the “Tragic.” They come between the Symphony in D major and that in F major in the list of his orchestral works. The “Tragic” overture bears the later opus number, but it was written before the “Academic,”—as Reimann says, “The satyr-play followed the tragedy.” The “Academic” was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March II, 1879); this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made potpourri or fantasia on students’ songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning’s poem:—

Whene’er with haggard eyes I view
This dungeon that I’m rotting in,
I think of those companions true
Who studied with me at the U—
—niversity of Göttingen—
niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer’s “Wir hatten gebauet ein stattliches Haus”:* “We had built a stately house, and trusted in God therein through bad weather, storm, and horror.”

*“Wir hatten gebauet.” The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students’ association founded in 1815 for patriotic purposes. The music is by Friedrich Silcher, who was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His “Sammlung deutscher Volkslieder” is a classic. Among his best-known songs are “Loreley” (“Ich weiss nicht was soll es bedeuten”), “Aennchen von Tharau,” “Zu Strassburg auf der Schanz,” and “Wir hatten gebauet.” This latter is a sort of students’ hymn, sung in German universities very much in the same spirit that “Integer vitae” (Christian Gottlieb Fleming’s “Lobet den Vater”) is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
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The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"* is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied"† (Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by violoncellos and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"‡ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35. PETER TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.)

Tchaikovsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time for Kotek. § I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tchaikovsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the

*"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

†"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

‡ There are singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

§ Joseph Kotek, violinist, teacher and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterwards with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tchaikovsky was deeply attached to him.

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concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky, was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell at New York, January 19, 1889.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.

I. Allegro moderato, D major, 4-4.

II. Canzonetta, Andante, G minor, 3-4.

III. Finale, Allegro vivacissimo, D major, 2-4. A Rondo based on two themes of Russian character.

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendelin Weissheimer, opera conductor at Würzburg and

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Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Müdinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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Boston Symphony Orchestra
INC.

PIERRE MONTEUX, Conductor

Programme

SUNDAY AFTERNOON, DECEMBER 31, at 3.00

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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Brooke, A.
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OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

ENGLISH HORNS.

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Mimart, P.

CONTRA-BASSOON.

Piller, B.

HORNS.

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Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
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TIMPANI.

Ritter, A.
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PIERRE MONTEUX, Conductor

SUNDAY AFTERNOON, DECEMBER 31

AT 3.00

PROGRAMME

- Beethoven Symphony No. 5 in C minor, Op. 67
 I. Allegro con brio.
 II. Andante con moto.
 III. Allegro; Trio.
 IV. Allegro.
- Wagner Prelude and Love-Death from "Tristan and Isolde"
-
- Debussy Recitative, "L'année en vain," and Aria of Lia,
 "Azaël! Azaël!" from "L'Enfant Prodigue"
- Puccini Aria, "Vissi d'Arte" from the Opera, "Tosca"
- Chabrier "España," Rhapsody for Orchestra
- Charpentier Air, "Depuis le Jour" from the Opera, "Louise"
- Tchaikovsky Ouverture Solennelle, "1812" in
 E-flat major, Op. 49

 SOLOIST

JEANNETTE VREELAND

 There will be an intermission of ten minutes after Wagner's Prelude and Love-Death

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SYMPHONY NO. 5 IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from his sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

Instead of inquiring curiously into the legend invented by Schindler,—“and for this reason a statement to be doubted,” as Bülow said,—that Beethoven remarked of the first theme, “So knocks Fate on the door!”* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

“The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

“To sustain one’s self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck’s ‘Notre général vous rappelle.’ Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scene* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it.”

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

This "action" in three parts was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865.* The first performance in America was at the Metropolitan, New York, December 1, 1886.†

The first performance in Boston was at the Boston Theatre, April 1, 1895.‡

The Prelude and the Love-Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The first performance in Boston of the Prelude and Love-Death (orchestral) was at Theodore Thomas's concert of December 6, 1871.

*Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marke, Zuttmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangäne, Miss Deinet. Hans von Bülow conducted.

†Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milder; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangäne, Marianne Brandt; Ein Hirt, Otto Kemnitz; Steuermann, Emil Sänger; Seeman, Max Alvary. Anton Seidl conducted.

‡Tristan, Max Alvary; Kurvenal, Franz Schwartz; Melot, James' F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanov; Isolde, Rosa Sucher; Brangäne, Marie Brema. Walter Damrosch conducted.

RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE" CLAUDE ACHILLE DEBUSSY

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 26, 1918.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

RECITATIVE.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît....
Je viens chercher la grève solitaire....
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus!....

AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée?
En mon cœur maternel
Ton image est restée.

Azaël! Azaël!
Pourquoi m'as-tu quittée?

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,

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Enfants, vieillards, et serviteurs,
 Ouvriers des champs ou pasteurs,
 Louaient de Dieu la main bénie.
 Ainsi les jours suivaient les jours,
 Et dans la pieuse famille
 Le jeune homme et la jeune fille
 Exchangeait leurs chastes amours.
 D'autres ne sentent pas le poids de la vieillesse;
 Heureux dans leurs enfants.
 Ils voient couler les ans
 Sans regret comme sans tristesse
 Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
 Pourquoi m'as-tu quittée?...

The years roll by, no comfort bringing,
 Spring comes smiling, gay flowers flinging;
 The bird's sweet song but makes my heart the sadder pine;
 My wounds bleed fresh, my heart cries for joys that once were mine.
 Along this silent shore I wander lonely,
 My grief God knoweth only.
 Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
 Oh! wherefore didst thou leave me?
 On my heart thou art graven;
 I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,
 Homeward the ruddy oxen bore us,
 Weary of toil, but light of heart.
 Then, as the shadows began to fall,
 We all the evening hymn did sing
 Thankfully to God our King,
 To God the Lord who giveth all.

Sweetly we slept, and glad repose.
 Youths and maidens wandered free,
 Plighted vows in sincerity,
 Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
 How glad your lot appears! its joys, its tender fears,
 With their lives hath their love entwined you;
 Sadly must I alone drag out the leaden years!*

Andante non troppo, D major, 3-4. The accompaniment is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, harp, and strings.

"VISSI D' ARTE" FROM "TOSCA" GIACOMO PUCCINI

(Born June 22, 1858, at Lucca; now living at Torre del Lago, Tuscany.)

The aria is in the second act. Scarpia has offered Tosca the life of her lover, Cavaradossi, at the price of her honor.

* I do not know the name of the translator.—P. II.



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Vissi d' arte e d' amor, non feci ma
 Male ad anima viva'
 Con man furtiva quante pene conobbi, alleviai.
 Sempre con fe sincera
 La mia preghiera
 Ai santi tabernacoli salì.
 Diedi fiori agli altar, diedi gioielli
 Della Madonna al manto,
 E diedi il canto
 Agli astri, al ciel, che ne rideau più belli,
 Nell' ora del dolore
 Perchè, Signore,
 Perchè me ne rimunerì così?

Love and music, these have I lived for,
 Nor ever have harmed a living being.
 The poor and distressful, times without number,
 By stealth, I have succored . . .
 Ever a fervent believer, my humble prayers
 Have been offered up sincerely to the saints;
 Ever a fervent believer, on the altar flowers I've laid . . .
 In this, my hour of sorrow and bitter tribulation,
 O Heavenly Father, why dost Thou forsake me?
 Jewels I gave to bedeck Our Lady's mantle;
 I gave my songs to the starry hosts
 In tribute to their brightness.
 In this, my hour of grief and bitter tribulation,
 Why, Heavenly Father, why hast Thou forsaken me?

—*English Translation by W. Beatty-Kingston.*

The librettists of "Tosca," Illica and Giacosa, founded their story on the drama "La Tosca" by Victorien Sardou (1831–1908), which was produced at the Porte Saint-Martin on November 24, 1887. Cavaradossi, Dumény; Scarpia, Berton; Floria Tosca, Sarah Bernhardt. The play met with great success, although the critics attacked it savagely. Jules Lemaître dubbed Sardou, "The Caligula of the Drama." Sarcey called "La Tosca" a pantomime, to which Sardou replied, "I knew that Sarcey was blind; but I did not think that he was deaf too." He really did not need this new infirmity. The first performance of "La Tosca" in the United States was in English at the Broadway Theatre, New York: Cavaradossi, Melbourne MacDowell; Baron Scarpia, Frank Mordaunt; Floria Tosca, Fanny Davenport. The first performance in French in this country was at the Garden Theatre, New York, on February 5, 1891: Cavaradossi, Fleury; Baron Scarpia, Duquesne; Floria Tosca, Sarah Bernhardt.

When Puccini's "Tosca" was produced at the Costanzi Theatre, Rome, the chief singers were Mme. Darcée and Messrs. De Marchi, Giraltoni, Borelli, Giordani, and Galli. Mugnone was the conductor.

The first performance of the opera in the United States was at the Metropolitan Opera House, New York, on February 4, 1901: Floria Tosca, Mme. Ternina; Cavaradossi, Cremonini; Scarpia, Scotti; Angelotti, Dufriche; Il Sagristano, Gilibert; Spoletta, Bars; Sciarrone, Viviani; Un Carcerière, Cernusco. Mancinelli conducted. This cast was the one at the Boston Theatre, April 4, 1901, when the opera was performed here for the first time. Miss Bridewell sang the Shepherd's Song at the Boston Theatre. We believe that in New York Miss Maubourg was the singer.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always

*Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators. However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "*España*" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "*España*" and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, April 30, 1915, November 17, 1916; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets á piston, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

*Georges Servières in his "*Emmanuel Chabrier*" (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and "*Les Annales du Théâtre*," by Noël and Stoullig, 1883, page 294.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the trombones have the rude theme referred to above, and the rhythms of the Jota are in opposition. Such is the thematic material.

*
* *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers, '*tra los montes*' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." The chief dancers were Miss Zambelli and Miss Aida Boni.

*
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The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (Nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassey, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragoneses† are proud of their dance.

Dicen que las Andaluzas
Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!

* Other derivations are given.

† Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

Los que ensalzan la cachucha
De Cadiz y de Jerez,
Cierta es que bailar no vieron
La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carole was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

AIR FROM "LOUISE," ACT III., SCENE 1 . . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house with book in hand, is plunged in happy meditation. Louise, leaning on the railing on the steps, looks at him lovingly.

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

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Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

* *

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Riota, Louise; Mme. Deschamps-Jehin, the Mother; Mlle. Tiphaine, Irma.

Marthe Louise Estelle Éliane Riota, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhéry. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

The opera was performed at the Boston Opera House for the first time on December 18, 1912. The chief singers were Mesdames. Edvina, Gay, Barnes; Messrs. Clément and Marcoux. Mr. Caplet conducted.

Mme. Marie Decca sang this air with pianoforte accompaniment in Steinert Hall on December 11, 1900.

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49 . PETER TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May, 1840; died at Petrograd, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein in the fall of 1880 had asked Tchaikovsky to compose something for the service. Tchaikovsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

The overture begins Largo, E-flat major, 3-4. Violas and violoncellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before, now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, violoncellos, violas, and basses.

The French Army is typified, of course, by the Marseillaise, overpowered at last by the Russian Hymn. Tchaikovsky has been charged with anachronism; for the Marseillaise* was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tchaikovsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert room; but it was precisely this overture that Mr. Schneider wished to put on the program, and he said that it had been performed several times in Berlin with success."

*The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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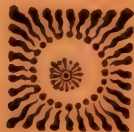
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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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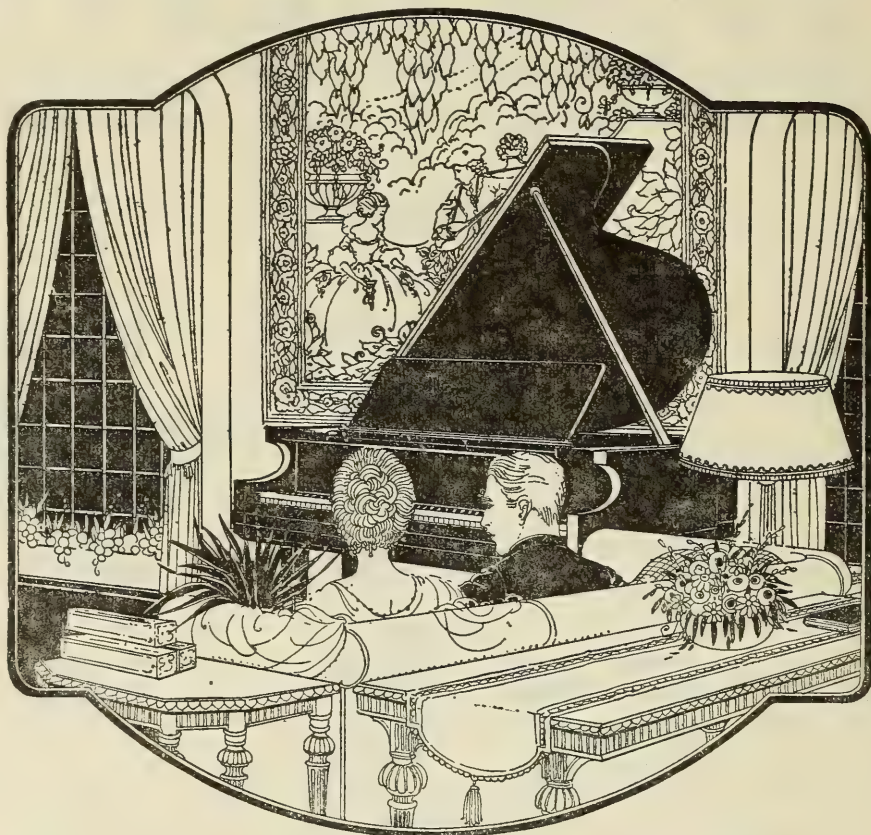
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Schubert Unfinished Symphony in B minor

- I. Allegro moderato.
II. Andante con moto.

Strauss Tone Poem, "Don Juan" (after Lenau), Op. 20

Vaughan Williams Fantasia on a Theme by Thomas Tallis
for Double Stringed Orchestra

Franck Symphonic Poem: "Les Éolides" ("The Aeolidae")

Liszt "Les Préludes," Symphonic Poem, No. 3
(after Lamartine)

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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He



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talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAÜ), OP. 20

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

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The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (to Diego, his brother)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!


*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau was born at Cstataad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest Work. The first volume of the life of Lenau by Prof. Heinrich Bischoff of Liege has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

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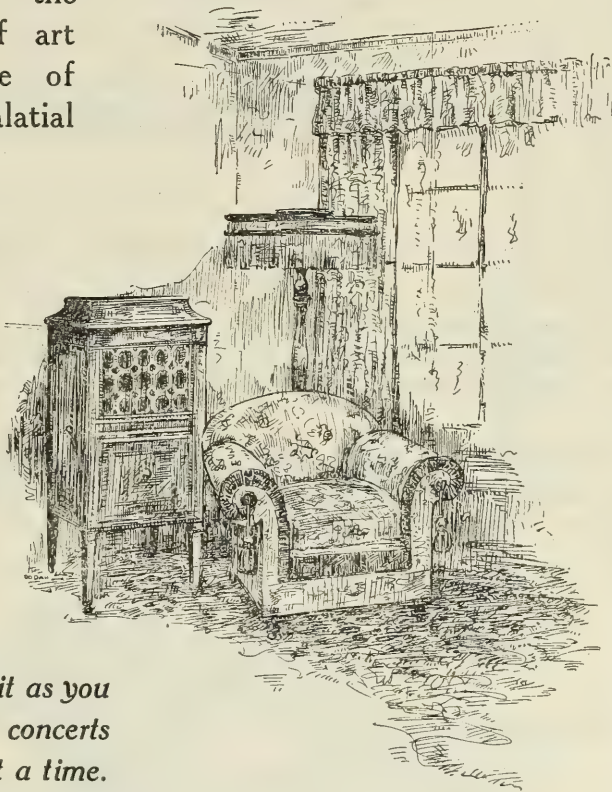
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DON JUAN (*to Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.

The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

DON JUAN (*to Marcello, his friend*)

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585.)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of

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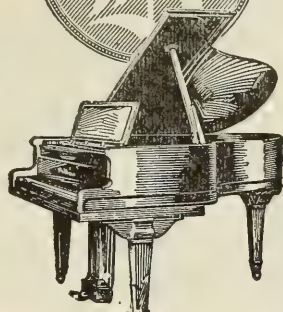
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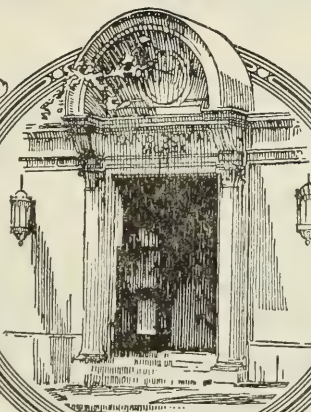


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New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third deck of each group (or in the case of the contrabass by the first player of the second deck) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

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The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stouthe: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

"LES ÉOLIDES" ("THE AEOLIDAE"), SYMPHONIC POEM. CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société, Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père" Franck, as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while towards the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived.* The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbal (struck with a kettledrum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

*The theme appears in Franck's "Psyche Borne Away by the Zephyrs" in his "Psyche" (1887-88).

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SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." The cold stupidity of the poem discouraged him, and he did not com-

*"Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a handwritten score.

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plete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XV^{me} Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

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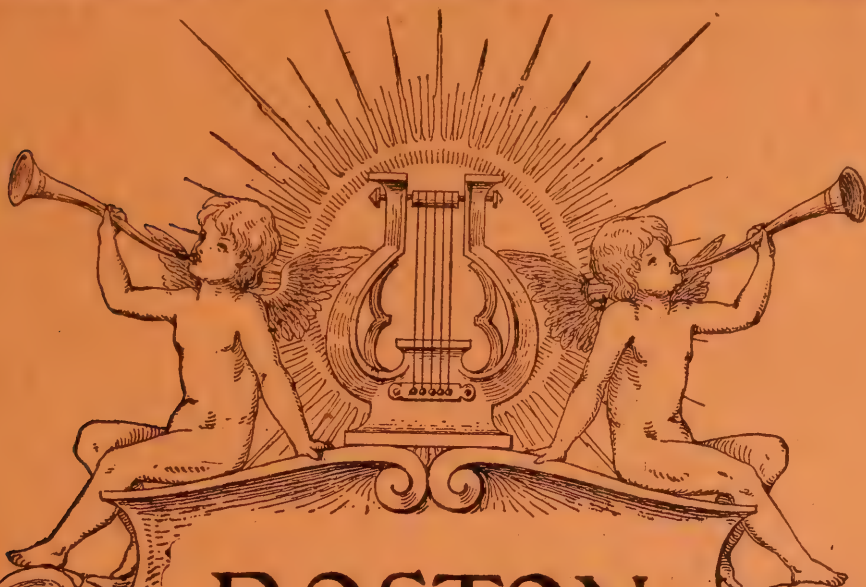
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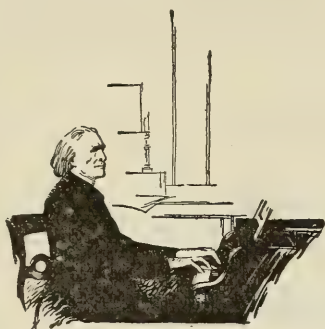
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SECOND CONCERT

MONDAY EVENING, JANUARY 18

AT 8.15

PROGRAMME

Tchaikovsky Symphony No. 4 in F minor, Op. 36

- I. Andante sostenuto; moderato con anima.
- II. Andantino in modo di canzona.
- III. Scherzo; Pizzicato ostinato: Allegro.
- IV. Finale: Allegro con fuoco.

Rabaud . . . "The Nocturnal Procession," Symphonic Poem (after Lenau)

Lalo Concerto for Violoncello with Orchestra

- I. Prelude: Allegro maestoso.
- II. Intermezzo.
- III. Introduction: Rondo.

Wagner Prelude to "The Mastersingers of Nuremberg"

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There will be an intermission of ten minutes after the symphony

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SYMPHONY IN F MINOR, No. 4, Op. 36 PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

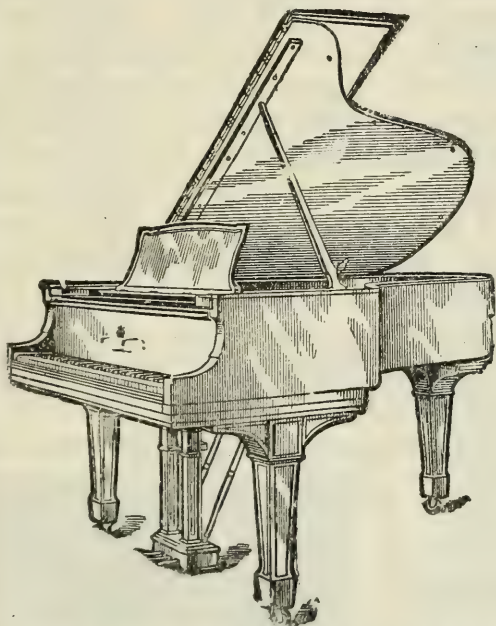
Tchaikovsky composed this symphony during the winter of 1877-78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many



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millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

Bachrach

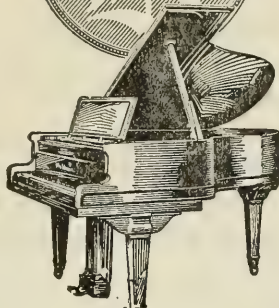
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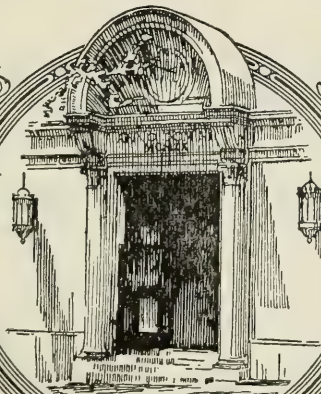
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one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721-724).

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what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

"LA PROCESSION NOCTURNE": SYMPHONIC POEM (AFTER LENAU),
Op. 6 HENRI RABAUD
(Born in Paris, November 10, 1873; now living there.)

"La Procession Nocturne" was performed for the first time at a Concert Colonne, Paris, January 15, 1899.

There was a performance of this work by the Cincinnati Symphony Orchestra, Cincinnati, on November 30, 1900. Mr. Van der Stucken conducted.

The programme book of the Cincinnati Orchestra contained this translation of Lenau's poem:

"From a lowering sky the heavy and sombre clouds seem to hang so close to the tops of the forest that they seem to be looking into its very depths. The night is murky, but the restless breath of Spring whispers through the wood, a warm and

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living murmur. Faust is doomed to travel through its obscurity. His gloomy despair renders him insensible to the marvellous emotions which are called forth by the voices of Spring. He allows his black horse to follow him at his will, and as he passes along the road which winds through the forest he is unconscious of the fragrant balm with which the air is laden. The further he follows the path into the forest the more profound is the stillness.

“What is that peculiar light that illumines the forest in the distance, casting its glow upon both sky and foliage? Whence come these musical sounds of hymns which seem to be created to assuage earthly sorrow? Faust stops his horse and expects that the glow will become invisible and the sounds inaudible, as the illusions of a dream. Not so, however; a solemn procession is passing near, and a multitude of children, carrying torches, advance, two by two. It is the night of St. John’s Eve. Following the children there come, hidden by monastic veils, a host of virgins, bearing crowns in their hands. Behind them march in ranks, clad in sombre garments, those grown old in the service of religion, each bearing a cross upon the shoulder. Their heads are bare, their beards are white with the silvery frost of Eternity. Listen how the shrill treble of the children’s voices, indicative of the Spring of Life, intermingles with the profound presentiment of approaching wrath in the voices of the aged.

“From his leafy retreat, whence he sees the passing of the faithful, Faust bitterly envies them their happiness. As the last echo of the song dies away in the distance and the last glimmer of the torches disappears, the forest again becomes alight with the magic glow which kisses and trembles upon the leaves. Faust, left alone among the shadows, seizes his faithful horse, and, hiding his face in its soft mane, sheds the most bitter and burning tears of his life.”

CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . . EDOUARD LALO
(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Padeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847–91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist. She then played for the first time in the United States.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. Lento, D minor, 12-8. Allegro maestoso, D minor, 12-8.

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II. Intermezzo. This movement has the nature of a romanza and also a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

* * *

Mr. JEAN BEDETTI, violoncellist, was born at Lyons, France, on December 18, 1883. At the Lyons Conservatory of Music he took violoncello lessons of his father. He made his first appearance in public at a theatre in Lyons when he was eleven years old, and played Davidoff's concerto. He studied at the Paris Conservatory, where he was awarded a second prize in 1901, and a first prize in 1902, when a first prize was awarded also to Mlle. Clément. Mr. Bedetti's teacher was Jules Loeb. Mlle. Clément, a pupil of Cros Sainte-Ange, was named first. This action on the part of the jury was severely censured by leading critics. Having played in chamber-music clubs, Mr. Bedetti became the first violoncellist of the Opéra-Comique orchestra in 1904. In 1908 he was appointed first violoncellist of the Colonne Orchestra, playing in turn under Messrs. Colonne, Pierné, and Monteux. He has given recitals in French cities, also in England, Belgium, Spain, and Switzerland. Called to the colors in the French mobilization of August 2, 1914, he served actively at the front for eighteen months. He became first violoncellist of the Boston Symphony Orchestra in October, 1919.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organ-

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ized by Wendelin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

* * *

The idea of the opera occurred to Wagner at Marienbad in 1845. The scenario then sketched differed widely from the one adopted. The libretto was completed at Paris in 1861. Wagner worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year; the instrumentation was completed in the following June.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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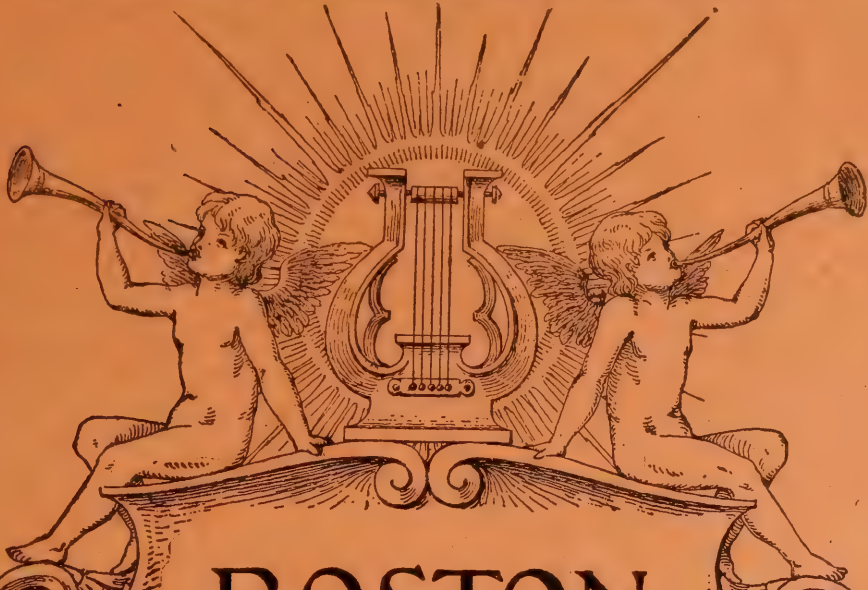
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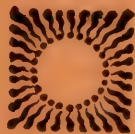
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NOTES BY PHILIP HALE

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WEDNESDAY EVENING, JANUARY 31

AT 8.15

PROGRAMME

Beethoven . . . Symphony No. 3 in E-flat major, "Eroica," Op. 55

- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace: Trio.
- IV. Finale: Allegro molto.

Strauss . . . "Don Juan," Tone Poem (after N. Lenau), Op. 20

Tchaikovsky . . . Concerto in D major for Violin, Op. 35

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

Wagner . . . Overture to "The Flying Dutchman"

SOLOIST

RICHARD BURGIN

There will be an intermission of ten minutes after the symphony.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his life of Beethoven (Münster, 1840):

"First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.' "

These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'" "

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theatre an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."



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The first movement, *Allegro con brio*, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the violoncellos. This theme is note for note the same as that of the first measures of the *Intrade* written by Mozart in 1786 at Vienna for his one-act operetta, "*Bastien et Bastienne*," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major.

The funeral march, *Adagio assai*, C minor, 2-4, begins, *pianissimo e sotto voce*, with the theme in the first violins, accompanied by simple chords in the other strings.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: *Allegro vivace*, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: *Allegro molto*, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "*Die Geschöpfe des Prometheus*," in the *Variations for pianoforte*, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme.

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "*Macbeth*," Op. 23, although published later, was composed before it. The first performance of "*Don Juan*" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, *Glockenspiel*, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer

and teacher, born at Bozen in 1861, who was a fellow student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (to Diego, his brother)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

DON JUAN (to Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.

*Nicolaus Lenau, whose true name was Nicolaus Niembach von Strehlenau was born at Cstated, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest Work. The first volume of the life of Lenau by Prof. Heinrich Bischoff of Liege has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

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The fragrance from one lip to-day is breath of spring;
 • The dungeon's gloom perchance to-morrow's luck may bring.
 When with the new love won I sweetly wander,
 No bliss is ours upfurbish'd and regilded;
 A different love has This to That one yonder,—
 Not up from ruins be my temples builded.
 Yea, Love life is, and ever must be new,
 Cannot be changed or turned in new direction;
 It cannot but there expire—here resurrection:
 And, if 'tis real, it nothing knows of rue!
 Each beauty in the world is sole, unique:
 So must the Love be that would Beauty seek!
 So long as Youth lives on with pulse afire,
 Out to the chase! To victories new aspire!

.

DON JUAN (*to Marcello, his friend*)

It was a wond'rous lovely storm that drove me:
 Now it is o'er; and calm all round, above me;
 Sheer dead is every wish; all hopes o'ershrouded,—
 'Twas p'r'aps a flash from heaven that so descended,
 Whose deadly stroke left me with powers ended,
 And all the world, so bright before, o'erclouded;
 And yet p'r'aps not! Exhausted is the fuel;
 And on the hearth the cold is fiercely cruel.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna". Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
 Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35. PETER TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
 died at Petrograd, November 6, 1893.)

Tchaikovsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the

whole time for Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tchaikovsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky, was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell at New York, January 19, 1889.

* Joseph Kotek, violinist, teacher and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterwards with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tchaikovsky was deeply attached to him.

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I. Allegro moderato, D major, 4-4.

II. Canzonetta, Andante, G minor, 3-4.

III. Finale, Allegro vivacissimo, D major, 2-4. A Rondo based on two themes of Russian character.

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

OVERTURE TO "THE FLYING DUTCHMAN" ("DER FLIEGENDE HOLLAENDER") RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act iii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuer-

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mann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera. It should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter, the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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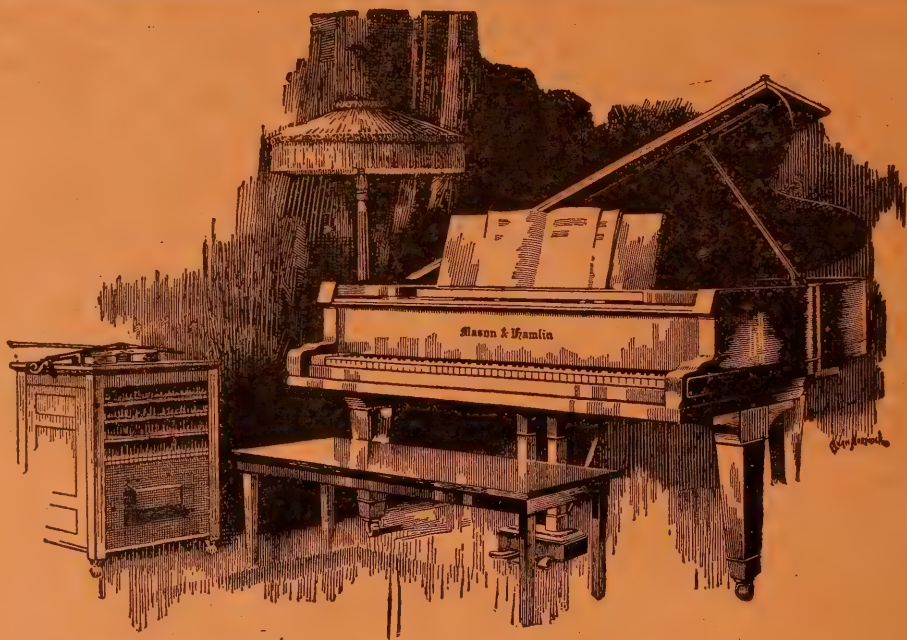
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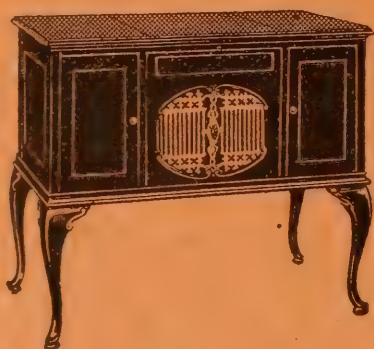
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WITH HISTORICAL AND DESCRIPTIVE
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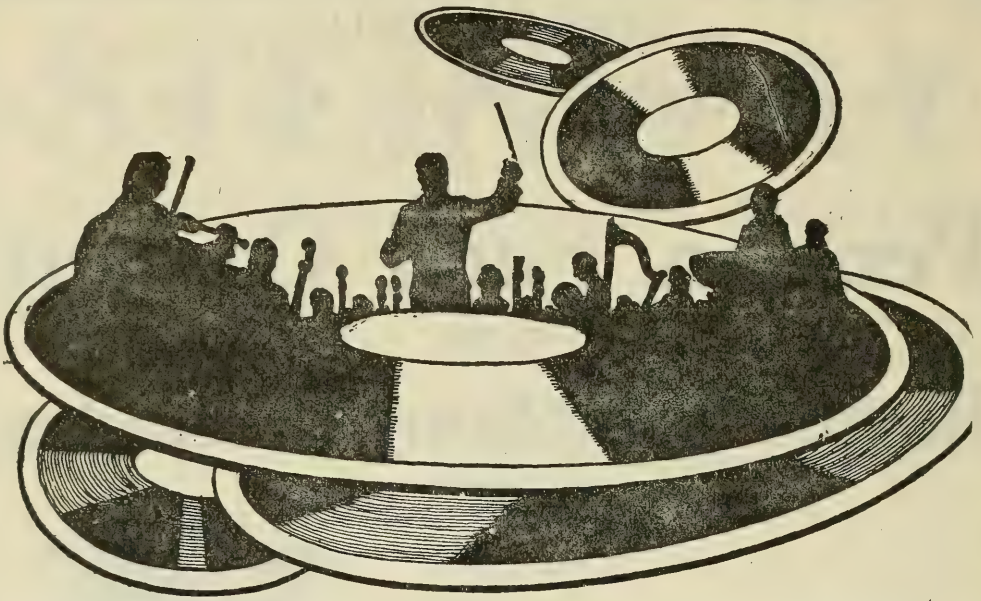
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Wagner	Overture to "Tannhäuser"
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Wagner	.	.	Prelude to "Die Meistersinger von Nürnberg"			
Wagner	Songs with Orchestra
						1. "Schmerzen"
						2. "Traume"
						Madame ONEGIN
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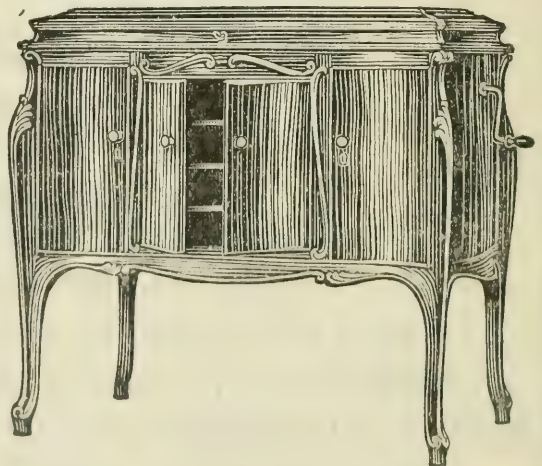
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AT 3.00

PROGRAMME

- Tchaikovsky Symphony No. 4 in F minor, Op. 36
- I. Andante sostenuto; Moderato con anima.
 - II. Andantino in modo di canzona.
 - III. Scherzo; Pizzicato ostinato: Allegro.
 - IV. Finale: Allegro con fuoco.

Smetana Symphonic Poem, "Vltava" ("The Moldau") from
"Ma Vlast" ("My Country"), No. 2

Liszt Fantasia on Hungarian Folk Tunes (for Pianoforte
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Wagner Overture to "Rienzi"

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SYMPHONY IN F MINOR, No. 4, Op. 36 PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877-78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early sum-

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mer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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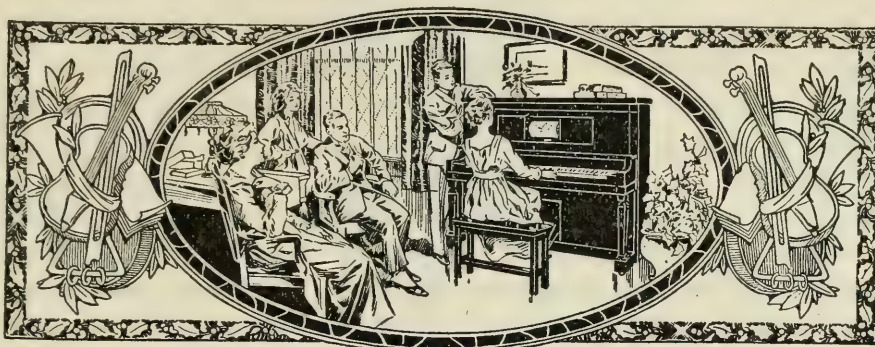
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from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played *pizzicato*, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in *pizzicato*."

In a long letter to Mrs. von Meck from Florence, March 1, 1878,

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721-724).

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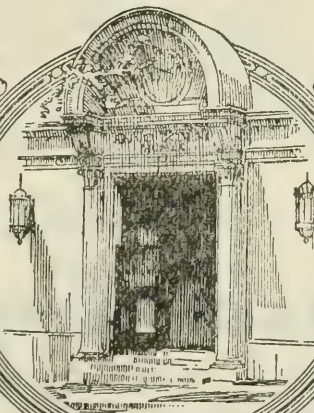


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Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

“The Introduction is the kernel, the quintessence, the chief thought of the whole symphony.” He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. “This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain.” He quotes the theme for strings, Moderato con anima, F minor, 9-8. “The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one’s self in dreams.” Clarinet solo with accompaniment of strings. “O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

“The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been and gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

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"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

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III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Tchaikovsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

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(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at
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Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. "The Moldau," composed in 1874 and performed for the first time at Zofin on April 4, 1875, is the second of the six symphonic poems.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed on a page of the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.

FANTASIA ON HUNGARIAN FOLK TUNES FOR PIANOFORTE AND ORCHESTRA FRANZ LISZT

(Born at Raiding near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This Fantasia, an expansion or modification of Liszt's Fourteenth Hungarian Rhapsody for pianoforte, was composed at Weimar not later than 1852. The first performance was from manuscript at a theatrical performance in the Hungarian National Theatre at Budapest on June 1, 1853. The pianist was Hans von Bülow, for whom the Fantasia was composed. Franz Erkel conducted. The performance took place after the second act of Nagy Ignacz's play "Parisi Napló." After the first, Bülow played—for the first time—Liszt's Fantasia on motives from Beethoven's "Ruins of Athens." Bülow performed the Fantasia again at Dresden on September 12, 1853, and at Hanover on January 7, 1854. He did not always play the work under the same title. At the first performance the programme announced it as "Magyar Rapsodia." Later he played it as "Hungarian Fantasia" and again as

*The translation into English is by W. F. Apthorp.

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"Hungarian Rhapsody for Piano and Orchestra." The composition was performed at these earliest interpretations of it from manuscript. It was published in 1864. The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, bass drum, triangle, cymbals, and strings.

The first performance at a concert of the Boston Symphony Orchestra was by Marie Heimlicher, March 4, 1882, but the Fantasia had been played here in other concerts before that date: Marie Krebs (1871), Franz Rummel (1880). Mr. Paderewski played it at an extra concert of the Boston Symphony Orchestra for the benefit of the members on March 2, 1892.

The first theme is treated as an introduction in E minor by the orchestra, *Andante mesto*. The pianoforte enters after a few measures with a solo, *Capriccio*. A cadenza, *Allegro molto*, leads into the melody, *Allegro eroico*, "with double octaves and full chords." This air is then treated with several changes of tempo by orchestra and pianoforte. There is an *Allegretto* "in gypsy fashion," and the movement grows more and more furious.

Liszt wrote twenty Hungarian Rhapsodies. Nos. 1 and 2 were published in 1851; Nos. 3-7 in 1854; No. 8 in 1853; the first edition of No. 9, "The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11-15 in 1854; No. 16 in 1882; Nos. 17-19 in 1886; No. 20 is in manuscript.

Liszt and F. Doppler orchestrated some of these rhapsodies, and the following table, taken from Ramann's "Franz Liszt" (vol. ii., part ii., p. 245, Leipsic, 1894), may be of interest:—

No. 1 (in F,	original edition	No. 14), 1874.
No. 2 (in D,	" "	" 12), 1875.
No. 3 (in D,	" "	" 6), "
No. 4 (in D,	" "	" 2), "
No. 5 (in E,	" "	" 5), "
No. 6 ("Carnival,"	" "	" 9), "

Hanslick ("Concerte, Componisten, und Virtuosen," Berlin, 1886) gives a picturesque account of Liszt playing this fantasia at Vienna in 1874; how Liszt, who was then sixty-three years old, renewed his youth, and was the virtuoso that had astounded Europe in the thirties and forties: how he turned in marvellous fashion the pianoforte into a cymbalo, that species of dulcimer, dear to the Hungarian gypsies, with strings struck by small hammers, made known to us by Hungarian bands, real or fictitious.

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OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

*Bulwer's novel was published at London in three volumes in 1835.

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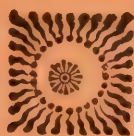
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Beethoven Overture to "Leonore" No. 3, Op. 72

Franck Symphony in D minor
I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Strauss "Till Eulenspiegel's Merry Pranks, after the
Old-fashioned, Roguish Manner, in Rondo
Form," for Full Orchestra, Op. 28Vaughan Williams Fantasia on a Theme by Thomas Tallis
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Enesco Roumanian Rhapsody in A major, Op. 11, No. 1

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OVERTURE TO "LEONORE" No. 3, Op. 72. . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister.

The first performance in New York—according to Col. T. Allston Brown, the first in America—was at the Park Theatre on September 9, 1839: Giubilli, Manvers, Martyn, Edwin, Mrs. Martyn (Miss Inverarity), and Miss Poole.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

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The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899. Mr. Gericke conducted.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. ‘That, a symphony?’ he replied in contemptuous tones. ‘But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck’s music may be whatever you please, but it will certainly never be a symphony!’ This was the attitude of the Conservatoire in the year of grace 1889.

“At another door of the concert hall, the composer of ‘Faust’ escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. ‘Well, were you satisfied with the effect on the public? Was there plenty of applause?’ To which ‘Father Franck,’

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thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'

* * *

Vincent d'Indy in his *Life of Franck* describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom.

"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED, ROGUISH MANNER,—IN RONDO FORM," FOR FULL ORCHESTRA,
OP. 28 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894-95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

Certain German critics were not satisfied with Strauss's meagre clue, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: *Gemächlich* (*Andante comodo*), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in *sforzato* upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the *tempo primo*, *Sehr lebhaft* (*Vivace*). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, violoncellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few

* It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.



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bars, crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thoroughgoing adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he way-lays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near (violoncellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, violoncellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind

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in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the

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soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED ORCHESTRA RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585.)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third deck of each group (or in the case of the contrabass by the first player of the second deck) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

RHAPSODIE ROUMAINE IN A MAJOR, Op. 11, No. 1

GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1880; now in the United States.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. Two were played at Pablo Casal's concert in Paris, February 16, 1908. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis.

The Bucharest correspondent of the *Ménestrel*, August 27, 1920, stated that Enesco was the honorary president of the artistic committee of the Philharmonic Society of that city, and that he was to join Alfred Alessandresco, pianist, in a series of eight concerts with programmes of modern violin and pianoforte sonatas, a complement to the series they gave in 1919.

Enesco played Brahms's violin concerto and conducted his Suite, Op. 9, at the concerts of the Boston Symphony Orchestra in Boston, January 19-20, 1923.

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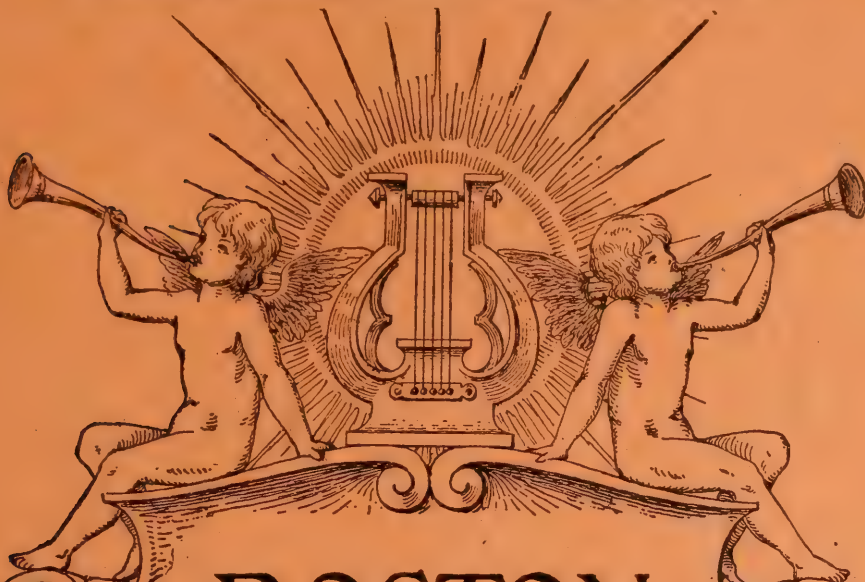
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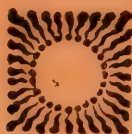
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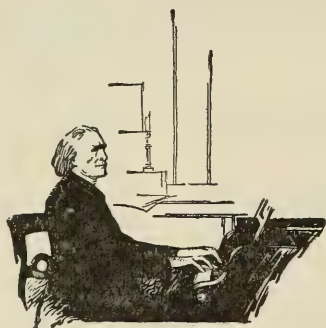
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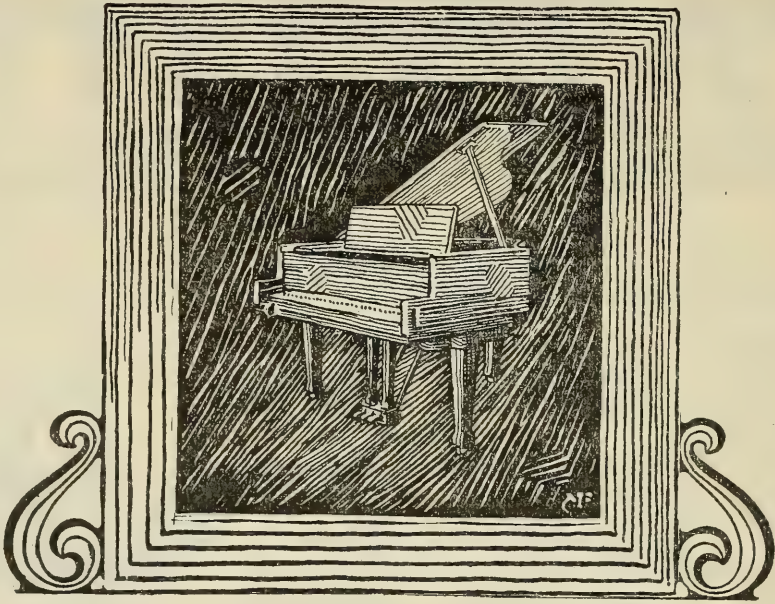
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Tchaikovsky Symphony No. 4, in F minor, Op. 36

- I. Andante sostenuto; Moderato con anima.
 - II. Andantino in modo di canzona.
 - III. Scherzo; Pizzicato ostinato: Allegro.
 - IV. Finale: Allegro con fuoco.
-

Strauss Tone Poem, "Don Juan," Op. 20
(after Nicholas Lenau)

Vaughan Williams Fantasia on a Theme by Thomas Tallis
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Liszt "Les Préludes," Symphonic Poem No. 3
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SYMPHONY IN F MINOR, No. 4, Op. 36 PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tchaikovsky composed this symphony during the winter of 1877-78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tchaikovsky. Inquiring curiously concerning his character as a man and about his worldly circumstances, she became acquainted with Kotek, a pupil of Tchaikovsky in composition. Through him she gave Tchaikovsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tchaikovsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that pre-

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikovsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

supposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the woodwind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikovsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

*There is reference here to the crazed condition of Tchaikovsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721-724).

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is

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that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

I. Andante sostenuto; moderato con anima (in movimento di valse), F minor, 3-4 and 9-8.

II. Andantino in modo di canzona, B-flat minor, 2-4.

III. Scherzo, "Pizzicato ostinato": Allegro, F major, 2-4.

IV. Allegro con fuoco, F major. A Russian folk-tune, "In the fields there stood a Birch-tree," is introduced and varied.

When the symphony was first played at Moscow it did not make the impression hoped for by Tchaikovsky. He wrote to Mrs. von Meck from Florence: "The first movement, the most complicated

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and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Tchaikovsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all, I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

"DON JUAN," A TONE-POEM (AFTER NICOLAUS LENAU), OP. 20

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889-94.)

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow student at Munich. Thuille died in 1907.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson:—

DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,

*Nicolaus Lenau, whose true name was Nicolaus Niembach von Strehlenau was born at Cstadat, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Prof. Heinrich Bischoff of Liege has recently been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

.....
DON JUAN (*to Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.

The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

.....
DON JUAN (*to Marcello, his friend*)

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

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(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585.)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third deck of each group (or in the case of the contrabass by the first player of the second deck) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

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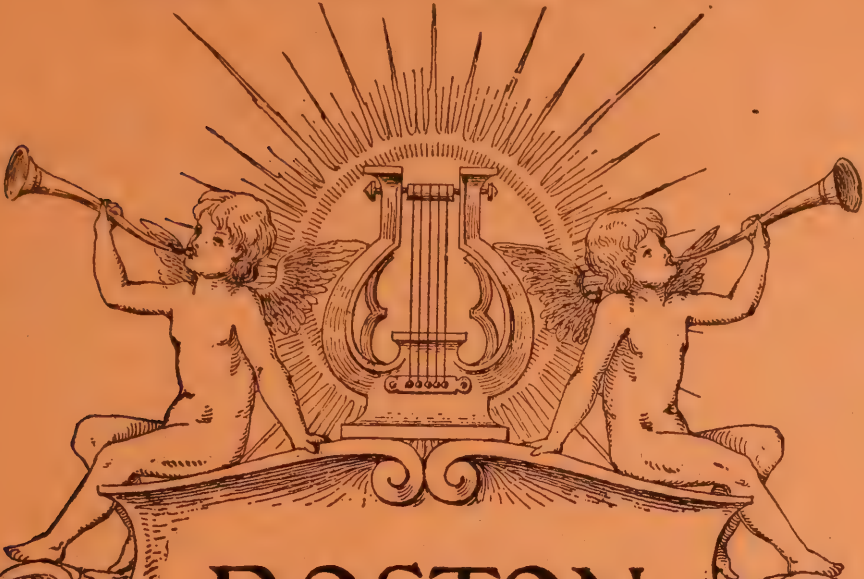
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Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

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Mann, J.
Perret, G.
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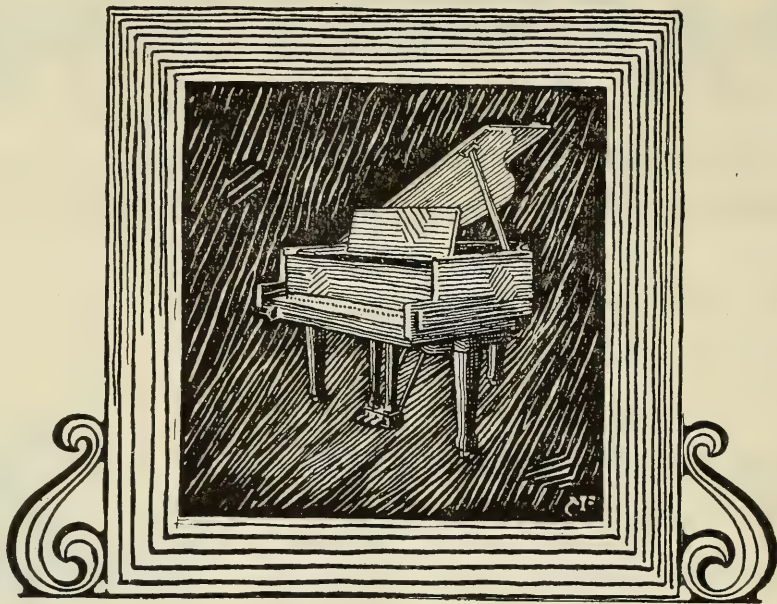
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AT 4.30

PROGRAMME

Franck

Symphony in D minor

I. Lento: Allegro non troppo.

II. Allegretto.

III. Allegro non troppo.

Wagner .

{ Overture to "The Flying Dutchman"

{ Prelude and Love-Death, "Tristan and Isolde"

{ Siegfried's Funeral March ("Dusk of the Gods," Act III)

{ Siegfried's Ascent to Bruennhilde's Rock (Siegfried);

{ Morning Dawn, Siegfried's Rhine Journey and Close of

{ "Dusk of the Gods"

There will be an intermission of ten minutes after the symphony

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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899. Mr. Gericke conducted.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. "That, a symphony?" he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

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will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

* * *

Vincent d'Indy in his Life of Franck describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom.

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OVERTURE TO "THE FLYING DUTCHMAN" ("DER FLIEGENDE HOLLÄNDER") RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at



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Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

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FUNERAL MUSIC FROM "GÖTTERDÄMMERUNG" ("DUSK OF THE GODS"),
ACT III., SCENE 2 RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by William Foster Apthorp in the following order:—

"I. The VOLSUNG-MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately in tubas and horns).

"IV. The MOTIVE OF SYMPATHY* (worked up in imitation in woodwind and horns), merging soon into:

"V. The LOVE-MOTIVE (in the oboe).

"(The bars under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double-basses, bass-clarinet, bassoons, and bass and contra-bass tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name."

This funeral march music was played in Boston by Theodore Thomas's Orchestra as early as February 19, 1877.

*Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of "Die Walküre."

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("SIEGFRIED," ACT III., SCENE 2); MORNING DAWN AND SIEGFRIED'S
JOURNEY UP THE RHINE; CLOSE ("DUSK OF THE GODS"*—PROLOGUE)

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-dramas.

Wotan had condemned the Valkyrie, Brünnhilde, for disobedience, to sleep within a circle of fire, through which only a hero that does not know fear can pass to awaken her. Siegfried after he has shattered Wotan's spear, guided by the the song of the forest bird rushes "with all the tumult of Spring in his veins" to the sleeping maiden. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The Fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard,

*George Bernard Shaw prefers "Night Falls on the Gods," although he gives "God's-gloaming" as a literal translation.

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the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of youth and love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave after hours of happiness. Brünnhilde has taught him the wisdom of the gods. Siegfried swears eternal fidelity, and as a pledge gives her the ring which he had worn. She gives him her horse Grane and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the home of the Gibichungs. Brünnhilde watches him making his way down the valley. The sound of his horn comes to her from afar. The motives are those of Fate, Siegfried the Hero, Brünnhilde the Wife, the Ride of the Valkyries. There is then a skip to the last and rapturous measures of the parting scene, with a climax worked out of Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's Journey up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the Prologue and the first act of "Dusk of the Gods." The Scherzo is in three parts. The first is a working up of Siegfried's Horn Call and part of the Fire motive with use afterwards of the Wander Song. The second part begins with a full orchestral outburst. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhine-gold motive, and at last the Nibelungs' Power-for-Evil music; but Mr. Monteux has substituted final pages of "Dusk of the Gods" in place of Richter's addition of a few measures of the Walhalla motive ("Rhinegold," Scene II.).

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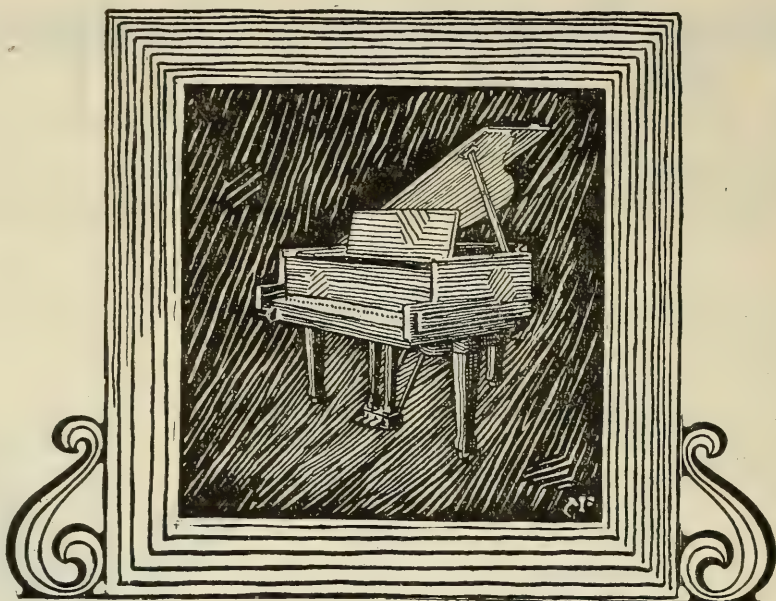
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PROGRAMME

- Franck

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Symphony in D minor
- Gluck

Aria, "Divinités du Styx," from "Alceste"
- Loeffler

"La Mort de Tintagiles," Dramatic Poem
after the Drama of Maurice Maeterlinck,
for Orchestra and Viole d'Amour, Op. 6
(Viole d'Amour—RICHARD BURGIN)
- Handel

Aria of Cleopatra, from "Julius Cæsar"
- Wagner

Overture to "Tannhäuser"

SOLOIST
EMMA CALVÉ

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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899. Mr. Gericke conducted.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' es-

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

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corted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'



Vincent d'Indy in his *Life of Franck* describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom.

AIR, "DIVINITÉS DU STYX," FROM "ALCESTE," ACT I, SCENE 7
CHRISTOPH WILLIBALD GLUCK

(Born at Weidenwang, near Berching in the Upper Palatinate, July 2, 1714: died at Vienna, November 15, 1787.)

"Alceste," an opera in three acts, Italian libretto by Calzabigi, music by Gluck, was produced at Vienna on December 16, 1767. The libretto was based on the tragedy of Euripides. Antonia Bernasconi took the

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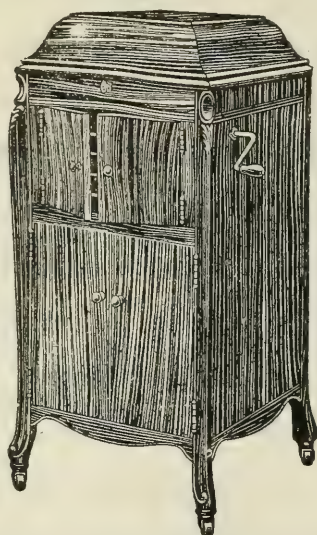
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part of Alceste. The score was published in 1769. It contained the famous preface that expressed Gluck's views on the character of opera and his purpose in writing "Alceste."

"Alceste: tragédie-opéra," in three acts, with the French text by Bailli du Rollet, was produced at the Opéra in Paris on April 23, 1776. Rosalie Levasseur took the part of the heroine.

The air "Divinités du Styx" closes the first act.

Divinités du Styx, ministres de la mort!
Je n'invoquerai point votre pitié cruelle,
J'enlève un tendre époux à son funeste sort;
Mais je vous abandonne une épouse fidèle.
Mourir pour ce qu'on aime est un trop doux effort,
 Une vertu si naturelle . . .
Mon cœur est animé du plus noble transport.
 Je sens une force nouvelle,
 Je vais où mon amour m'appelle.

Deities of the Styx, ministers of Death!
I will not invoke your cruel pity,
I save a loving husband from his disastrous fate;
But I abandon a faithful wife to you.
To die for him we love is too sweet an effort,
 So natural a virtue . . .
My heart is animated with the noblest transport.
 I feel new strength,
 I go whither my love calls me.

English translation by W. F. Apthorp.

Andante, B-flat major, 2-2, interrupted by a Presto in F major, 2-4. The accompaniment is scored for two oboes, two clarinets, two bassoons, two horns, three trombones, and strings.

The opera was revived at the Paris Opéra in An XIII, 1825, 1861, 1866. It has been in the repertoire of the Opéra-Comique, Paris, since 1904, when Félicia Litvinne took the part of Alceste.

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"LA MORT DE TINTAGILES," DRAMATIC POEM AFTER THE DRAMA OF
M. MAETERLINCK, FOR FULL ORCHESTRA AND VIOLE D'AMOUR,
OP. 6 CHARLES MARTIN LOEFFLER

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionnettes."

Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterwards remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d'amour was played by the composer. At performances on April 18, 1914, and October 23, 1915, Mr. Féir played the viole d'amour.

The poem is scored for three flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, small E-flat clarinet, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, two pairs of kettledrums, snare-drum, bass drum, cymbals, gong, harp, viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

* * *

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen

is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure, corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens

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whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

* * *

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

* * *

Stage music for "La Mort de Tintagiles" has been written by Léon Dubois of Brussels; by A. von Ahn Carse of London; and by Jean Nougues. The music by Nougues was written for a performance at the Théâtres des Mathurins, Paris, December 21, 1905: Ygraine, Mme. Georgette Leblanc; Bellangère, Nina Russell (Mrs. Henry Russell); First Servant of the Queen, Ines Devriès; Second Servant of the Queen, Nathalie Varésa (Mrs. Henry Russell's sister); Third Servant of the Queen, Marie Deslandres; Aglovale, Stéph. Austin; Tintagiles, The Little Russell.

* * *

The *Pall Mall Gazette* of December 20, 1913, published this curious letter:—

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To the Editor of the *Pall Mall Gazette*:—

Sir,—Will you allow me to say a word about Maeterlinck's "Death of Tintagiles"? I write liable to correction on the point of interpretation, but I venture to suggest that the fact that it is a symbolic play is self-evident. In your criticism of the performance at the St. James's Theatre on Wednesday last, the manifest meaning is only dealt with. But, as in the case of dreams, besides the manifest there is the latent meaning, which is really the only meaning that is worthy of the name. There are sufficient hints in the play that it symbolizes something, just as there are sufficient hints in a clear and vivid dream that a meaning underlies the panorama of images.

Ygraine meets the "child" in the open, takes it to the castle, in spite of its fears, and keeps it in the sombre room with the old man, whose sword is rusty, and with the elder sister, who ultimately deserts her. The battle is against forces that time does not weaken, symbolized as three villains, but Ygraine does not know that they are manacled, because she has never seen them. When the door is forced open by the unknown, no one enters, but *white* light streams in and terrifies Ygraine. Religion, kinship, and her own passionate ignorance fail her. The "child" is captured, and she cannot get to it because she cannot find the "key." It dies because it has never been given a chance to live. Prejudice, narrowness, the fear to find out too much, the horror of natural forces, have killed it. But it would be folly to attempt a dogmatic interpretation.—Yours, etc.,

M. N.

December 18.

ENTR'ACTE

SCRIABIN AND STRAVINSKY

(*London Times*)

Two musicians coming away from M. Kussevitsky's concert a week ago were discussing Scriabin and Stravinsky. One explained why the Poem of Ecstasy is music and the fragments from *Petrushka*, heard just before it, are not music. His companion did not seem wholly convinced, but the conversation gave an instance of a contrast in attitude towards these two composers, which is fairly general. Scriabin makes passionate converts; to the true believers he is "the master." Others who speak a different language, or who use the musical language for different ends, pale before him. They are not, where he is. Such an one necessarily produces antagonisms, aimed less at himself than at the white-hot propaganda of the disciples. There is already a fairly vigorous reaction from Scriabin, led not by such old-fashioned folk as ourselves, who still sometimes wonder whether it is not rather a pity that Monteverde (or whoever it was) ever struck a chord of the dominant seventh at all, but by leaders of the new movement, who regard him as a particularly unhealthy mixture of pedantry and hysteria. For them Stravinsky is the man, but he is not "the master." They do not set him up as a rival to the other; they could not, since their opposition

is directed not only against the cult of Scriabin, but against all cults, and, most of all, against the dogma that one S wrote music and another S does not. Music, they would say, if they could concede so much as to formulate a syllogism, is the art of saying things in sounds; Stravinsky says things with every thud on the drum and every scrape on the strings, never mind whether they are pleasant or ennobling, or ugly, or even horrible things. Therefore keep your ears open for him.

There is nothing to be said against this standpoint, except that eventually each one will have to decide for himself whether Stravinsky says the things that he wants to live with. That is the ultimate test which goes behind the arguments of the advocates and the passionate pleas of the apologists. The effort which is being made to claim that "Le Sacre du Printemps" is "absolute" music at least recognizes this fact. For a century or more the world has been filling with composers bringing messages and meanings into their music from the romanticism of Berlioz to the transcendentalism of Scriabin. Each message and meaning stimulates the intelligence or adds to the emotional excitement of contemporary audiences while it is new. Each drops into the background as the next arrives, and the only thing which remains is the absolute quality of sound relationships which until lately we were all content to call musical beauty. So the message of romanticism being outgrown, the "Symphonie Fantastique" becomes a toy for orchestral conductors or a curiosity for experts, but we still slip into a quiet concert hall, as we had the delight of doing this week, to enjoy Schubert's Trio in B-flat. The things which live may contain the most glaring faults—Schubert's loose handling of sonata form, for example—but they all maintain life by right of something independent of associations of ideas, of the conditions which produced them, and of the technical style on which their form depends. As it cannot be described but is always felt, we must call it sentiment, not about, but in the relationships of, sound, and that sentiment, which may be anything from the most profound to the most trivial, turns them from a mere collection of sounds into music.

Stravinsky is at present acclaimed as the foe to sentiment, and if he is really that it requires no prophetic vision to foretell what will happen to his works. In that case, he would be a temporary corrective and reaction, but not the absolute musician at all. If, however, he is a foe to sentiment about music, not to sentiment in it, we must imagine that on some far future day people will use him as we now use Schubert, and turn away gladly from the fashionable "isms" of the moment in order to be cleansed and refreshed by contact with "Le Sacre du Printemps."

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GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

"Giulo Cesare," an opera in three acts, libretto by Nicola Haym, music by Handel, was probably composed in 1723. It was produced at the Opera Theatre of the Royal Academy of Music, London, on February 20, 1724. There were later performances—one in 1787, when it was put on the stage to attract George III. Senesino took the part of Cæsar. At one performance while he was singing "Cæsar does not know what fear is" a piece of machinery fell on the stage and frightened him so that he lost his voice and burst out crying.

Teach me, Isis, the invincible scorn for vain pleasures, and also for unavailing sorrows, for alas! life is filled with these things.

Ah, tell me where I may find a retreat tranquil and sure, far from the ungrateful and unsatisfying world, where at last my heart may dream its dreams.

Tell me where I may find peace. There, all pomp and glory will I forget, and I shall be forgotten. There I will await my fate, forgotten by all. With regal pride, still a queen, I shall forget the world.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets; two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrim's chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte." the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

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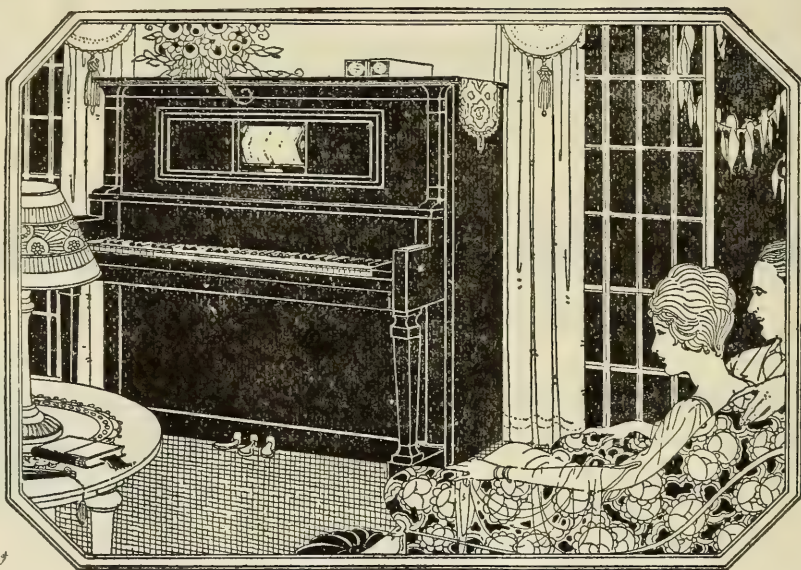
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Berlioz Overture, "The Roman Carnival," Op. 9

Schubert Symphony in B minor ("Unfinished")

I. Allegro moderato.

II. Andante con moto.

Mozart Aria, "Batti, Batti" from "Don Giovanni"

Mozart Aria, "Vedrai Carino" from "Don Giovanni"

Chabrier Rhapsody, "España"

Wagner Prelude to Act III, "Lohengrin"

Wagner "Good Friday Spell" ("Parsifal," Act III)

Wagner Ride of the Valkyries from "The Valkyrie," Act III

Tchaikovsky Ouverture Solennelle, "1812," Op. 49

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OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844.

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

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UNFINISHED SYMPHONY IN B MINOR FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story

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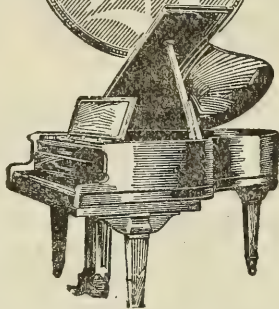
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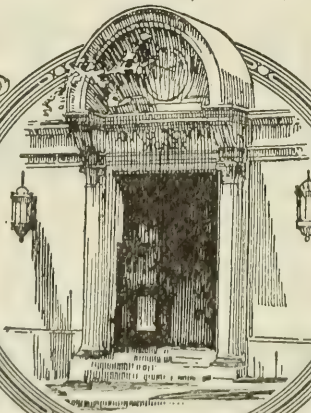
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cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

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"BATTI, BATTI, O BEL MASETTO," FROM "DON GIOVANNI" (ACT I.,
No. 12) WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791).

The scene is a garden. Masetto reproaches Zerlina for her light behavior with the stranger, Don Giovanni. She assures him that she meant no harm; she was only flattered for the moment; let him strike her, even kill her if he believes her guilty. She then sings:—

Andante grazioso, F major, 2-4, 6-8.

Batti, batti, o bel Masetto,
La tua povera Zerlina!
Starò qui come agnellina
Le tue batte ad aspettar.

Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò bacciar.

Pace, pace, o vita mia!
In contento ed allegria
Notte e dì vogliam passar.

Strike, strike, dear Masetto, your poor Zerlina! I will stand like a little lamb and await your blows. I will let you pull me by the hair; I will let you pluck out my eyes, and even then will I gladly kiss your dear hands.

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"Don Giovanni" was performed for the first time in America at New York, May 23, 1826, by Garcia's company. Garcia himself was the hero, Garcia's son Manuel, afterwards the famous teacher of singing (1805-1906), was the Leporello, the part of Zerlina was taken by Garcia's daughter, famous afterwards as Malibran. Barbeire was Donna Anna, Garcia's wife was Donna Elvira, Milon was Don Ottavio, Augi was Masetto, and Angrisani the Commendatore.



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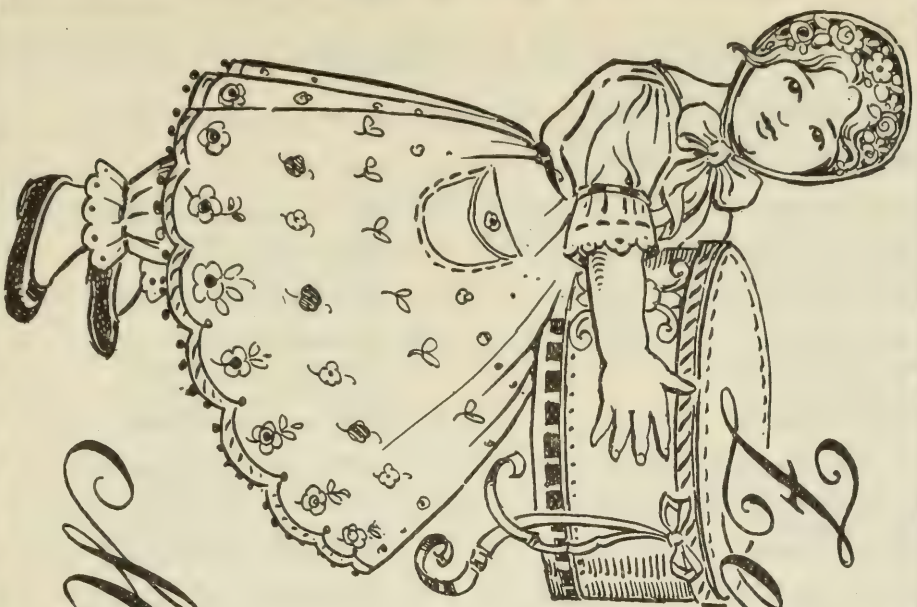
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"VEDRAI, CARINO," FROM "DON GIOVANNI" (ACT II., No. 19)
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Zerlina comforts Masetto, her lover, who has been beaten.

Grazioso, C major, 3-8.

Vedrai, carino,
Se sei buonino
Che bel rimedio
Ti voglio dae!

E naturale,
Non da disgusto;
E lo speciale,
Non lo sa far.

E un certo balsimo
Che porto addosso
Dare tel posso
Se il vuoi provar!

Sapar vorressti?
Dove mi sta?
Gentilo battere?
Toccamì quà!

Come, shall I tell thee
How what befell thee
Soon can be cured
By my potent charm?

No garden grows it,
Though it aboundeth;
Like furnace glows it,
Yet none 't will harm.

All guard and cherish it.
Gold cannot buy it.
Say, wilt thou try it?
Soft 't is, and warm.

Canst thou not guess it?
Has thy wit flown?
Hear how it throbs within?
'T is all thy own.

The accompaniment is scored for two flutes, two clarinets, two bassoons, two horns, and strings.

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(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in *S. I. M.*, a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it.

*Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of '*Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!*' shouted by the other women and the spectators. However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! He has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of *Anda! Anda! Anda!* and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice,

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there is a most curious blend of rhythms. I have noted it all—but what a trade, my children.”

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody “España” is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of “España” and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets á piston, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

*Georges Servières in his “Emmanuel Chabrier” (Paris, 1912) gives the date November 6; but see *Le Ménestrel* of November 11, 1883, and “Les Annales du Théâtre,” by Noël and Stoullig, 1883, page 294.

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“España” is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier’s invention; the other themes he brought from Spain, and the two first themes were heard at Saragossa.

PRELUDE TO ACT III, “LOHENGRIN” RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner began to sketch his opera “Lohengrin” in the summer of 1845 at Marienbad. The whole work was completed in 1847; it was produced on August 28, 1850,* by Liszt at the Court theatre at Weimar.

The prelude to the first act was composed August 28, 1847, at Dresden. The first concert interpretation took place at Leipsic, January 17, 1853, at a performance given for the benefit of the Gewandhaus orchestra (Leipsic) pension fund. Julius Rietz was the conductor. Wagner directed the prelude at a concert given by him in the Zurich theatre May 18, 1853. Stating his reasons for giving this concert, Wagner wrote thus to Liszt, May 30, 1853: “My chief object was to hear something from ‘Lohengrin,’ and especially the orchestral prelude, which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain: I fully share your predilection for ‘Lohengrin.’ It is the best thing I have done so far.”

The first performance of “Lohengrin” in German in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

*The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe.

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"GOOD FRIDAY SPELL" FROM "PARSIFAL" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1815; died at Venice, February 13, 1883.)

The *Charfreitagszauber* (Good Friday Spell) is at the end of Scene I., Act III. of the music drama. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her; she can say only: "To serve! To serve!" She goes for water. Kneeling by a spring, she sees some one coming by a forest road: a knight, in black armor with visor down, holding the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then the Knight plants the spear in the ground, raises his visor, takes off his helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the Temple of the Holy Grail. Parsifal knows him and tells him vaguely of his wanderings. He is now in search of a lamentation that he once heard

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without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel is dead; Amfortas will not perform the duties of Grail-warder and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him towards the spring. Kundry washes Parsifal's feet, anoints them with precious oil, and wipes them with the hair of her head.

Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, then looks with delight at the forest and the meadow.

The following paraphrase of Wagner's text is by Oliver Huckel:—

"How beautiful these morning meadows are!

So fresh, so sweet, so radiantly pure!

Full many a flower in other days I saw,
But full of subtle poison was their breath,
And they were snares of baneful witchery.

But these are God's own blossoms full of grace.
These twining vines that burst with purple bloom,
These fragrant flowers, so innocent and fair—
They speak to me of loving childhood's days,
And tell me of the boundless love of God."

Then Gurnemanz: "On fair Good Friday morn,
All nature seems athrill with new delight."

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And Parsifal: "Yet strange that it is so.
That darkest day of agony divine
Might well have cast a pall of gloom o'er all,
And plunged all Nature into deepest woe."

No, no," the gentle Gurnemanz replied,
"The Saviour's work hath wrought a miracle,
And now the grateful tears of penitence
Are holy dew that falls upon the world,
And makes it bloom in fair and lustrous beauty;
And all creation knows God's saving work,
And praises Him for His redeeming grace.

No more the agony of that grim Cross,
But now the joy of man redeemed and saved,
Freed from the load of sin by conquering faith,
And purified by Love's great sacrifice.
Each sprouting blade and meadow-flower doth see
Something of God's grace in the heart of man;
For as the Lord was tender unto man,
So man in turn will love God's flowering earth.
The whole creation therefore doth rejoice,
And every bird and flower is full of praise,
And Nature everywhere is full of God,
And sweet has dawned this day of innocence."

Then Kundry, with the tears still in her eyes,
Looked up at Parsifal, and soft he spake:
"I saw the hearts that mocked us fade away,
But love shall bloom eternal in God's grace.
Blest tears that speak the blessing in thy heart.
But weep no more. God's grace is full of joy—
Smile with all Nature, joyously redeemed!"

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When Parsifal turns slowly towards the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by flute and oboe, while muted strings sustain. In the development of this theme occur several figures and motives—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the Flower Girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the sound of distant bells.

Wagner's head was full of "Parsifal" in the fifties. At work on "Tristan" he thought of introducing Parsifal in the third act. In 1857 he composed, or at least sketched, the "Good Friday Spell." When

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living near Zurich, he was inspired by beautiful spring weather, and on Good Friday he remembered the story of Parsifal and the story told by Chrétien de Troies and Wolfram von Eschenbach, of the knight meeting the pilgrims on Good Friday. In Wolfram's poem, probably dictated in the early years of the thirteenth century and published in 1477, Parsifal meets an old knight and his wife tramping barefooted through the snow, on a pilgrimage to a hermit's dwelling. They rebuke him for not remembering the day:—

“Knowest thou not the day, sweet youth?
'Tis Holy Friday, in good sooth,
When all bewail their guilt.”

The “Good Friday Spell” was first played in Boston on February 16, 1884, at a concert of the Boston Symphony Orchestra.

* * *

Wagner completed his poem on February 23, 1877; the score was completed on January 13, 1882, at Palermo. The first performance at Bayreuth was for the patrons on July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodore Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted.

The first performance of “Parsifal” as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

“Parsifal” was performed in concert form in Boston, under the direction of B. J. Lang, on April 15, 1891, with Mme. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York.

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It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Hensche, for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mme. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titurel, Robert K. Parker; Klingsor, Homer Lind.*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz. On March 9 Mme. Fremstad took the part of Kundry.

"Parsifal" was performed in German at the Boston Opera House by the Metropolitan Opera House Company of New York, January 15, 1910. Kundry, Olive Fremstad; Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

It was performed in German at the Boston Opera House by the Metropolitan Opera Company of New York, April 21, 1916. Kundry, Melanie Kurt; Parsifal, Johannes Sembach; Amfortas, Clarence Whitehill; Gurnemanz, Carl Braun; Titurel, Basil Ruysdael; Klingsor, Otto Goritz. Artur Bodanzsky conducted.

THE RIDE OF THE VALKYRIES FROM "DIE WALKÜRE" ("THE VALKYRIE") RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the entrance

*On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis MacLennan; Amfortas, Franz Egenieff; Gurnemanz, Ottley Cranston; Titurel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

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to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49 . PETER TCHAIKOVSKY

(Born at Votinsk, in the government of Viatka, Russia, May, 1840; died at Petrograd, November 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein in the fall of 1880 had asked Tchaikovsky to compose something for the service. Tchaikovsky wrote

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to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

The overture begins Largo, E-flat major, 3-4. Violas and violon-

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cellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral



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storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before, now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, violoncellos, violas, and basses.

The French Army is typified, of course, by the Marseillaise, overpowered at last by the Russian Hymn. Tchaikovsky has been charged with anachronism; for the Marseillaise* was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

*The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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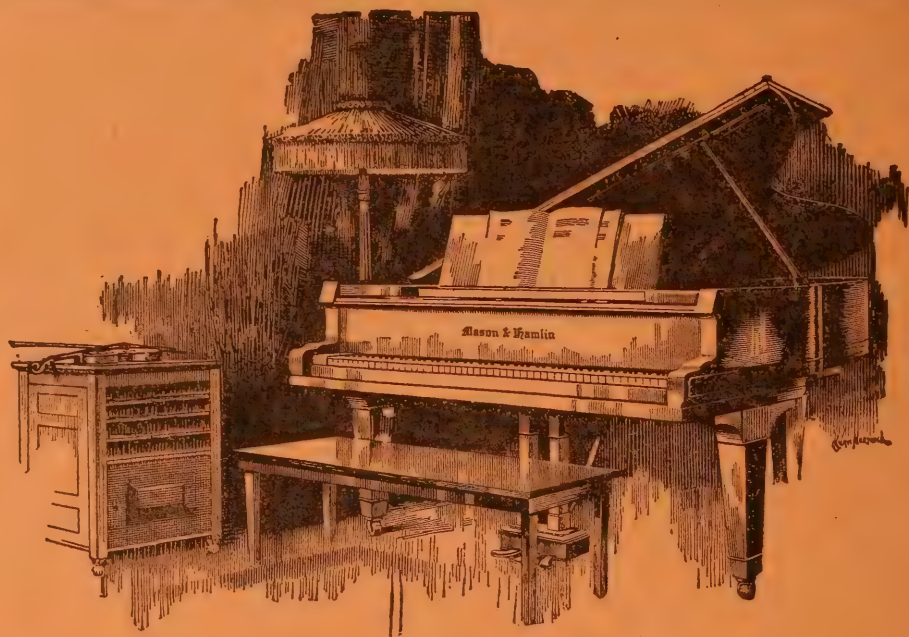
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Boston Symphony Orchestra
INC.

PIERRE MONTEUX, Conductor

Programme

MONDAY EVENING, APRIL 2, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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AT 8.15

PROGRAMME

Rimsky-Korsakov . . . Symphonic Suite, "Scheherazade" (after
"The Thousand Nights and a Night),"
Op. 35

- I. The Sea and Sindbad's Ship.
- II. The Story of the Kalandar-Prince.
- III. The Young Prince and the Young Princess.
- IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a
Rock Surmounted by a Bronze Warrior. Conclusion.

Tchaikovsky . . . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

- I. Andante non troppo e molto maestoso: Allegro con spirito.
- II. Andantino semplice: Allegro vivace assai.
- III. Allegro con fuoco.

Wagner Prelude to "Lohengrin"

Wagner Overture to "Tannhäuser"

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"SCHEHERAZADE," SYMPHONIC SUITE AFTER "THE THOUSAND NIGHTS
AND A NIGHT," OP. 35 . NICOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at Petrograd.)

Mrs. Rosa Newmarch, in her biographical sketch of Rimsky-Korsakov, says that "Scheherazade" was composed in 1888.

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I. The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze§ Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The com-

* This date is given in the catalogue of Belaïev, the late Russian publisher. One or two music lexicons give May 22.

† Shahryâr (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sâsân in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrâzâd (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzâd, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryâr and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

§ "Bronze" according to Rimsky-Korsakov; but the word should be brass or yellow copper.

poser did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great rock darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. THE SEA AND SINDBAD'S SHIP.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords of the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure,

the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and violoncellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo violoncello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakov in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the

*The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, *un poco più animato*. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an *Allegro molto* follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, *con moto*, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likeliest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, *Pochissimo più mosso*, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while violoncellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices, hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky

of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay."*

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, **Allegro molto e frenetico, E minor, 6-8.** The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement **Vivo, E minor**, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved."

The trombones roar out the SEA motive against the billowy WAVE motive in the strings, **Allegro non troppo e maestoso, C major, 6-4;** and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of graveyards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

When "Scheherazade," the "choreographic drama" by L. Bakst,

*For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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dances arranged by Michel Fokine, was produced at the Paris Opéra, May 7, 1910, by a Russian Ballet Company, Mme. Rimsky-Koraskov protested violently against the disarrangement of her husband's music.

The ballet was produced by Gertrude Hoffmann and her company at the Shubert Theatre, Boston, on February 19, 1912. The orchestra was conducted by Mr. Max Hoffmann.

The ballet was performed at the Boston Opera House by Serge de Diaghileff's Ballet Russe on January 31, 1916. The chief dancers were Mme. Revalles, Zobeide; Miss Wasilewska, the odalisque; Mr. Bolm, the negro favorite; Mr. Cechetti, the chief eunuch; and Messrs. Grigorieff and Jazwinski, the royal brothers. Ernest Ansermet conducted. The ballet was performed by the same company several times in February of that year. It was performed again by the Diaghileff Company at the Boston Opera House on November 7, 1916, with Miss Revalles and Mr. Bolm as the chief characters. Mr. Monteux conducted.

CONCERTO FOR PIANOFORTE, No. 1, IN B-FLAT MINOR, OP. 23

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840;
died at Petrograd, November 6, 1893.)

The very first performance of this concerto in public was at Boston, in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

In 1874 Tchaikovsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The first movement begins with a long introduction, *Andante non troppo e molto maestoso*, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and violoncellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and violoncellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, *Allegro con spirito*, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried

into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, *Andantino semplice*, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the violoncellos. The second part of the movement is of scherzo character. Violas and violoncellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The *Finale: Allegro con fuoco*, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to *allegro vivo*, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

PRELUDE TO "LOHENGRIN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847; it was produced on August 28, 1850,* by Liszt at the Court theatre at Weimar.

The prelude to the first act was composed August 28, 1847, at Dresden. The first concert interpretation took place at Leipsic,

*The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pätch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe.

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January 17, 1853, at a performance given for the benefit of the Gewandhaus orchestra (Leipsic) pension fund. Julius Rietz was the conductor. Wagner directed the prelude at a concert given by him in the Zurich theatre May 18, 1853. Stating his reasons for giving this concert, Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude, which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain: I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

Wagner and Liszt wrote programme analyses of the prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version.

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

The first performance of "Lohengrin" in German in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

OVERTURE TO "TANNHÄUSER" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterlof, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York

Evening Post said that part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance of the overture in Boston was October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from the opera was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the King of Hanover."

The overture, scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings, begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrim's chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air
And my heart chokes me till I hear it not.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the violoncellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir tone Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte." the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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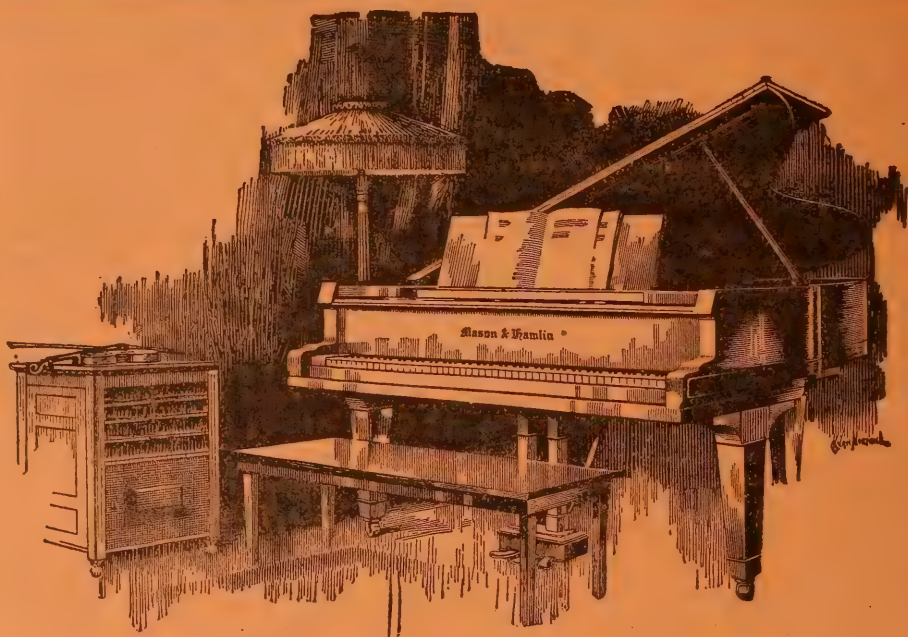
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Tchaikovsky Symphony No. 6, "Pathetic," in B minor,
Op. 74

- I. Adagio; Allegro non troppo.
- II. Allegro con grazia.
- III. Allegro molto vivace.
- IV. Finale; Adagio lamentoso.

Mendelssohn Concerto in E minor for Violin, Op. 64

- I. Allegro molto appassionato.
- II. Andante.
- III. Allegretto non troppo; Allegro molto vivace.

Wagner Prelude to "Lohengrin"

Wagner Overture to "Rienzi"

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SYMPHONY No. 6, IN B MINOR, "PATHETIC," Op. 74.

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

This symphony was performed for the first time at Petrograd on October 28, 1893.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

**

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrances of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and

to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, gong, and strings.

CONCERTO IN E MINOR, FOR VIOLIN, OP. 64

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1874.)

Mendelssohn in his youth composed a violin concerto with accompaniment of stringed instruments, also a concerto for violin and pianoforte (1823) with the same sort of accompaniment. These works were left in manuscript. It was at the time that he was put into jackets and trousers. Probably these works were played at the musical parties at the Mendelssohn house in Berlin on alternate Sunday mornings. Mendelssohn took violin lessons first with Carl Wilhelm Henning and afterwards with Eduard Rietz,* for whom he wrote this early violin concerto. When Mendelssohn played any stringed instrument, he preferred the viola.

As early as 1838 Mendelssohn conceived the plan of composing a violin concerto in the manner of the one in E minor, for on July 30 he wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." On July 24 of the next year he wrote from Hochheim to David, who had pressed him to compose the concerto: "It is nice of you to urge me

*Mendelssohn spelled this musician's name "Ritz." They were intimate friends. Born in 1802 in Berlin, Rietz died there in 1832. He played in the Royal Orchestra and was a tenor in the Singakademie. In 1826 he founded and conducted the Philharmonic Society. His career as a violin virtuoso was cut short by a nervous affection of the left hand.

for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here, I'll bring you something. But the task is not an easy one. You demand that it should be brilliant, and how is such a one as I to do this? The whole of the first solo is to be for the E string!"

The concerto was composed in 1844 and completed on September 16 of that year at Bad Soden, near Frankfort-on-the-Main. David received the manuscript in November. Many letters passed between the composer and the violinist. David gave advice freely. Mendelssohn took time in revising and polishing. Even after the score was sent to the publishers in December there were more changes. David is largely responsible for the cadenza as it now stands.

The parts were published in June, 1845; the score in April, 1862.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, and strings.

Mendelssohn played parts of the concerto on the pianoforte to his friends; the whole of it to Moscheles at Bad Soden.

The first performance was from manuscript at the twentieth Gewandhaus concert in Leipsic, March 13, 1845. Ferdinand David

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was the violinist. Neils W. Gade conducted. Mendelssohn did not leave Frankfort. At this concert Beethoven's music to "The Ruins of Athens" was performed, and the programme stated that the greater portion of it was still unpublished.

The second performance was at a Gewandhaus concert in Leipsic, October 23, 1845. David was the violinist and Mendelssohn conducted. The third was at Dresden in the hall of the Hôtel de Saxe, November 10, 1845, at one of the concerts founded by Hiller and Schumann. The violinist was Joseph Joachim, then fourteen years old. He took the place of Clara Schumann, who had been announced as soloist, but was sick. Ferdinand Hiller conducted. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was performed for the first time.

The concerto is in three connected movements. The first, *Allegro molto appassionato*,* E minor, 2-2, begins immediately after an introductory measure with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The chief theme is used in the development which begins in the solo violin. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form. There is no pause between this movement and the Andante.

The first section of the Andante, C major, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment. Mendelssohn originally intended the accompaniment (strings) to the first theme to be played pizzicato. He wrote to David, "I intended to write in this way, but something or other—I don't know what—prevented me."

The Finale opens with a short introduction, *Allegretto non troppo*, E minor, 4-4. The main body of the Finale, *Allegro molto vivace*, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instruments. The orchestra has a second theme, B major; the violin

*The indication in the original score is *Allegro con fuoco*.

one in G major. In the recapitulation section the fortissimo second theme appears again, this time in E major. There is a brilliant coda.

* * *

Joseph Burke, the actor, played the concerto at a concert of the Philharmonic Society in New York, November 24, 1849.

ENTR'ACTE.

A MARINETTI MANIFESTO

(A. B. Walkley in the *London Times*.)

That amazing propagandist, Signor Marinetti, of Milan, who favors me from time to time with his manifestos, now sends the latest of them, "La Danse Futuriste." I confess that I have not a ha'porth of Futurism in my composition. I am what Signor Marinetti would himself call a Passéiste, a mere Pastist. Hence I have generally failed to discover any meaning in these manifestos, and have thrown them into the waste-paper basket. But as the present one happens to arrive at the same time as another Futurist tract—Signor Ardengo Soffici's "Estetica Futurista"—I have read the two together, to see if one throws any light on the other. It is right to say that "the" Soffici (to adopt an Italianism) disclaims any connection with "the" Marinetti, explaining that he puts forward a doctrine, whereas official Futurism has no doctrine, but only manifestos. It couldn't have, he rather unkindly adds, seeing that its very nature is "anticultural and instinctolatrous." (Rather jolly, don't you think, the rich and varied vocabulary of these Italian gentlemen?) Nevertheless, I have ventured to study one document by the light of the other; and, if the result is only to make darkness visible, it is a certain gain, after all, to get anything visible in such a matter.

And first for Marinetti. His manifesto begins by taking an historical survey of dancing through the ages. The earliest dances,

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he points out, reflected the terror of humanity at the unknown and the incomprehensible in the Cosmos. Thus round dances were rhythmical pantomimes reproducing the rotatory movement of the stars. The gestures of the Catholic priest in the celebration of Mass imitate these early dances and contain the same astronomical symbol—a statement calculated to provoke devout Catholics to fury. (I should like to hear the learned author of “The Golden Bough” on the anthropological side of it.) Then came the lascivious dances of the East, and their modern Parisian counterpart—or sham imitation. For this he gives a quasi-mathematical formula in the familiar Futurist style. “Parisian red pepper+buckler+lance+ecstasy before idols signifying nothing+nothing+undulation of Montmarte hips=erotic Pastist anachronism for tourists.” Golly, what a formula!

Before the war, Paris went crazy over dances from South America: the Argentine *tango*, the Chilean *zamacueca*, the Brazilian *maxixe*, the Paraguayan *santafé*. Compliments to Diaghileff, Nijinsky (“the pure geometry” of dancing), and Isadora Duncan, “whose art has many points of contact with impressionism in painting, just as Nijinsky’s has with the forms and masses of Cézanne.” Under the influence of Cubist experiments, and particularly under the influence of Picasso, dancing became an autonomous art. It was no longer subject to music, but took its place. Kind words for Dalcroze; but “we Futurists prefer Loie Fuller and the nigger cakewalk (utilization of electric light and machinery).” Machinery’s the thing! “We must have gestures imitating the movements of motors, pay assiduous court to wings, wheels, pistons, prepare the fusion of man and machine, and so arrive at the metallism of Futurist dancing. Music is fundamentally nostalgic, and on that account rarely of any use in Futurist dancing. Noise, caused by friction and shock of solid bodies, liquids, or high-pressure gases, has become one of the most dynamic elements of Futurist poesy. Noise is the language of the new human-mechanical life.” So Futurist dancing will be accompanied by “organized noises” and the orchestra of “noise-makers” invented by Luigi Russolo. Finally, Futurist dancing will be:—

Inharmonious—Ungraceful—Asymmetrical—Dynamic—
Motlibriste.

All this, of course, is as plain as a pikestaff. The Futurist aim is simply to run counter to tradition, to go by rule of contrary, to say No when everybody for centuries has been saying Yes, and Yes when everybody has been saying No. But when it comes to putting this principle into practice we see at once there are limitations. Thus, take the Marinetti’s first example, the “Aviation” dance. The dancer will dance on a big map (which would have pleased the late Lord Salisbury). She must be a continual palpitation of azure veils. On her breast she will

wear a (celluloid) screw, and for her hat a model monoplane. She will dance before a succession of screens, bearing the announcements 300 metres, 500 metres, etc. She will leap over a heap of green stuffs (indicating a mountain). "Organized noises" will imitate rain and wind and continual interruptions of the electric light will simulate lightning, while the dancer will jump through hoops of pink paper (sunset) and blue paper (night). And so forth.

Was there ever such a lame and impotent conclusion? The new dancing, so pompously announced, proves to be nothing but the crude symbolism to be seen already in every Christmas pantomime—nay, in every village entertainment of "vicar's treat." And we never guessed, when our aunts took us to see the good old fun, that we were witnessing something dynamic and *motlibriste*!

I turn to the Soffici. He finds the philosophy of Futurism in the clown, because the clown's supreme wisdom is to run counter to common sense. "The universe has no meaning outside the fire-works of phenomena—say the tricks and acts and jokes of the clown. Your problems, your systems, are absurd, dear sirs; all's one and nothing counts save the sport of the imagination. Let us away with our egotism, with the lure of reason; let us abandon ourselves entirely to the frenzy of innovations that provoke wonder." It is this emancipation, adds the Soffici, this artificial creation of a lyric reality independent of the *nexus* of natural manifestations and appearances, this gay symbolism, that our æsthetic puts forward as the aim for the new artist.

Well, we have seen how gay was the symbolism devised by the Marinetti. And how inadequate, how poor in invention. Dancing that has to be eked out by labelled screens and paper hoops and pyramids of stuffs! That is what we get from the new artist. The old artists had a different way; when they had to symbolize, they did it by *dancing*, without extraneous aid. When Karsavina symbolized golf, she required no "property" but a golf-ball. All the rest was the light fantastic toe. When Genée symbolized Cinderella's kitchen drudgery, she just seized a broom and danced, divinely, with it. But that was before the Marinetti made his grand discovery that music is too nostalgic for dancing purposes and that the one thing needful is organized noise—as organized by Luigi Russolo. . . . No. it is no use trying; I remain an incorrigible Pastist.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner began to sketch his opera "Lohengrin" in the summer of 1845 at Marienbad. The whole work was completed in 1847; it was produced on August 28, 1850,* by Liszt at the Court theatre at Weimar.

The prelude to the first act was composed August 28, 1847, at Dresden. The first concert interpretation took place at Leipsic, January 17, 1853, at a performance given for the benefit of the Gewandhaus orchestra (Leipsic) pension fund. Julius Rietz was the conductor. Wagner directed the prelude at a concert given by him in the Zurich theatre May 18, 1853. Stating his reasons for giving this concert, Wagner wrote thus to Liszt, May 30, 1853: "My chief object was to hear something from 'Lohengrin,' and especially the orchestral prelude, which interested me uncommonly. The impression was most powerful, and I had to make every effort not to break down. So much is certain: I fully share your predilection for 'Lohengrin.' It is the best thing I have done so far."

Wagner and Liszt wrote programme analyses of the prelude. The following is a transcription—compressed by Ernest Newman—of Wagner's version.

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

The first performance of "Lohengrin" in German in the United States was at the Stadt Theatre, New York, April 3, 1871. Adolf Neuendorff conducted. The cast was as follows: Lohengrin, Habelmann; Telramund, Vierling; King Henry, Franosch; the Herald, W. Formes; Ortrud, Mme. Frederici; Elsa, Mme. Lichtmay. The first performance in Italian was at the Academy of Music, March 23, 1874; Lohengrin, Campanini; Telramund, del Puente; King Henry, Nannetti; the Herald, Blum; Ortrud, Miss Cary; Elsa, Miss Nilsson.

*The cast was as follows: Lohengrin, Beck; Telramund, Milde; King Henry, Höfer; the Herald, Pättsch; Ortrud, Miss Fastlinger; Elsa, Miss Agthe.

OVERTURE TO THE OPERA "RIENZI, THE LAST OF THE TRIBUNES"
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi."* And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now amounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warrior's dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, serpent, two valve trumpets, two plain trumpets, three trombones, ophicleide, kettle-drums, two snare drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

* Bulwer's novel was published at London in three volumes in 1835.

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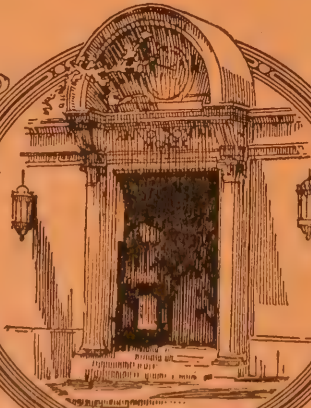


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Brahms Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto; Allegro.
 - II. Andante sostenuto.
 - III. Un poco allegretto e grazioso.
 - IV. Adagio; Allegro non troppo, ma con brio.
-

Rimsky-Korsakov "La Grande Pâque Russe," Overture on
themes of the Russian Church, Op. 36

Debussy "Prélude à l'Après-Midi d'un Faune" (Prelude to "The
Afternoon of a Faun"), Eclogue by S. Mallarmé

Wagner Prelude and Love-Death from "Tristan and Isolde"

Liszt "Les Préludes," Symphonic Poem, No. 3
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Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologne for the first time Beethoven's Ninth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality.

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures *poco sostenuto* that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

In 1862 Brahms showed his friend Albert Dietrich an early version of the first movement of the symphony. Brahms was then sojourning at Münster.

Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands and said that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock, the publisher, is an old copy by some strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The

third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe, and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors on Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear "the thing for the first time in the little city that has a good friend, a good conductor and a good orchestra."

The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

There was hot discussion of this symphony. Many in the first years characterized it as labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that

*Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open harmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as heard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective pianoforte piece, one of his "Cinq Feuilles d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor, January 7, 1902. The solo for English horn in Rossini's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clef an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)

Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,—
That all, with one consent, praise new-born gauds,
Though they are made and moulded of things past,
And give to dust, that is a little gilt,
More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer, "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against

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Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.' "

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THEMES OF THE RUSSIAN CHURCH, Op. 36

NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908.)

Rimsky-Korsakov wrote this overture in 1888. It was not published until 1890.

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20-12; second violins, 18-10; violas, 14-8; violoncellos, 12-8; double-basses, 10-6.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra on October 23, 1897, Emil Paur conductor. The programme also comprised: Gernsheim's violin concerto in D major (first time in Boston), I. Schnitzler violinist; Schumann's Symphony No. 1; Tchaikovsky's Italian Capriccio (first time in Boston).

A programme in Russian and French is printed on a fly-leaf of the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy. Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered :
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away :
As wax melteth before the fire,
So let the wicked perish at the presence of God.—*Psalm LXVII.*

*This date is given in the catalogue of Belaïeff, the Russian publishing-house. One or two music lexicons give May 21.

And when the Sabbath was past, Mary Magdalen, and Mary the mother of James, and Salome, had bought sweet spices that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away) for it was very great. And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted: ye seek Jesus of Nazareth, which was crucified: he is risen.—ST. MARK XVI.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

“Resurrexit!” sing the choirs of Angels in heaven, to the sound of the Archangels’ trumpets and the fluttering of the wings of the Seraphim. “Resurrexit!” sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

The overture begins with an Introduction (Lento mistico, D minor, 5-2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato, D minor, 2-2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted to the violins (two of them in *altissimo* play harmonics) against repeated chords in the wood-wind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. “Note the imitation of a deep-toned bell in the gong.” There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When the overture was played in 1897 Mr. Apthorp wrote: “As

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far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather than of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term sonatina. Upon the whole the development is very free."

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has gluttoned upon a bunch of grapes, he is wont to

toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The subject of "Tristan und Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year. The composition of the first act was completed at Zürich, December 31, 1857 (some say, but only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859.

Wagner himself frequently conducted the Prelude and Love-Death, arranged by him for orchestra alone, in the concerts given by him in 1863. At those given in Carlsruhe and Löwenberg the programme characterized the Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, *Langsam und schmachkend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by violoncellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes.

These phrases form a theme known as the Love Potion motive, or the motive of Longing; for passionate commentators are not yet agreed about the terminology. The second theme again sung by the violoncellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

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SYMPHONIC POEM No. 3, "THE PRELUDES" (AFTER LAMARTINE)

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849-50 from sketches made in earlier years, and this statement seems to be the correct one.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipsig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Preludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and

developed in a gradual crescendo until it leads to an *Andante maestoso*, C major, 12-8, when a new phase of the theme is given out fortissimo by violoncellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and violoncellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phrase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "*La Favorite*."*) The theme is played afterwards by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back of the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets.

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, *Allegretto pastorale*, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas, and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses, bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

*"*La Favorite*," opera in four acts, text by A. Royer and Gustav Waüz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "*L'Ange de Nisida*." Scribe collaborated in writing the text of the fourth act. The subject was taken from Bacaulard-Darnaud's tragedy, "*Le Comte de Comminges*." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonora, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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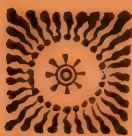
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Diamond, S.	Tapley, R.	Del Sordo, R.	Messina, S.

VIOLAS.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
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	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

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BASSES.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

FLUTES.

Laurent, G.
Brooke, A.
Amerena, P.

OBOES.

Longy, G.
Lenom, C.
Stanislaus, H.

CLARINETS.

Sand, A.
Arcieri, E.
Vannini, A.

BASSOONS.

Laus, A.
Allard, R.
Bettoney, F.

PICCOLO.

Battles, A.

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Speyer, L.

BASS CLARINET.

Mimart, P.

CONTRA-BASSOON.

Filler, B.

HORNS.

Wendler, G.
Lorbeer, H.
Hain, F.
Gebhardt, W.

HORNS.

Hess, M.
Van Den Berg, C.

TRUMPETS.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.

TROMBONES.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

TUBA.

Adam, E.

HARPS.

Holy, A.
Delcourt, L.

TIMPANI.

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Kandler, F.

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Ludwig, C.
Sternburg, S.
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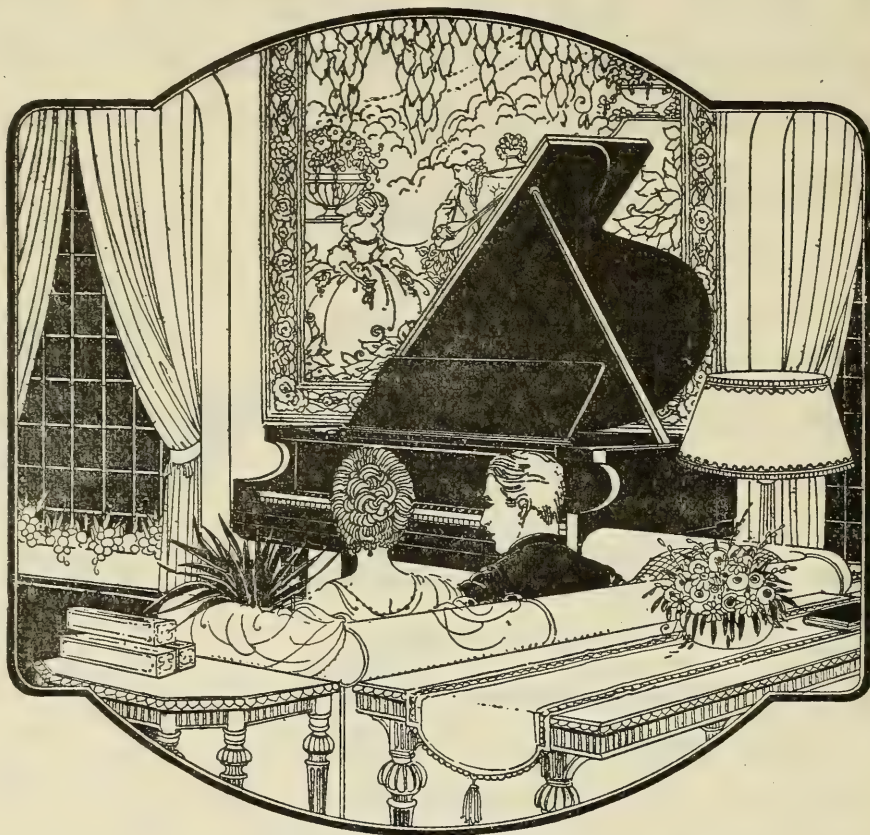
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WEDNESDAY EVENING, APRIL 18

AT 8.00

PROGRAMME

Franck Symphony in D minor

- I. Lento: Allegro non troppo.
- II. Allegretto.
- III. Allegro non troppo.

Beethoven Overture to "Leonore" No. 3, Op. 72

Vaughan Williams Fantasia on a Theme by Thomas Tallis
for Double-stringed Orchestra

Wagner Ride of the Valkyries from "The Valkyrie," Act III

Wagner "Good Friday Spell" from "Parsifal," Act III

Wagner Prelude to "The Mastersingers of Nuremberg"

There will be an intermission of ten minutes after the symphony

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SYMPHONY IN D MINOR, FOR ORCHESTRA CÉSAR FRANCK

(Born at Liège, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed on August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899. Mr. Gericke conducted.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his *Life of Franck*† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.



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what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

*
* *

Vincent d'Indy in his *Life of Franck* describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying particularly that this symphony was "the affirmation of impotence pushed to dogma." Perhaps Gounod made this speech; perhaps he didn't; some of Franck's disciples are too busy in adding to the legend of his martyrdom.

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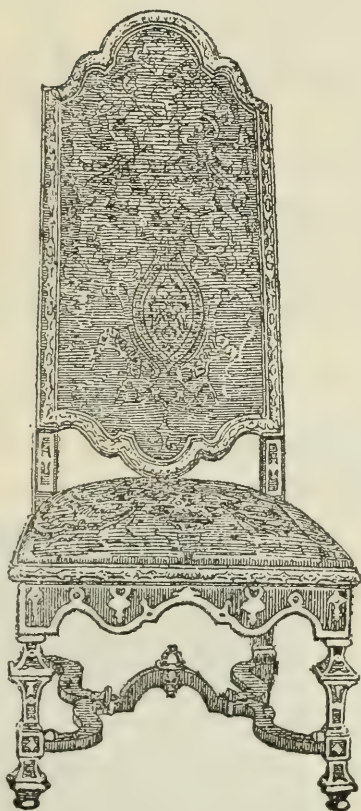
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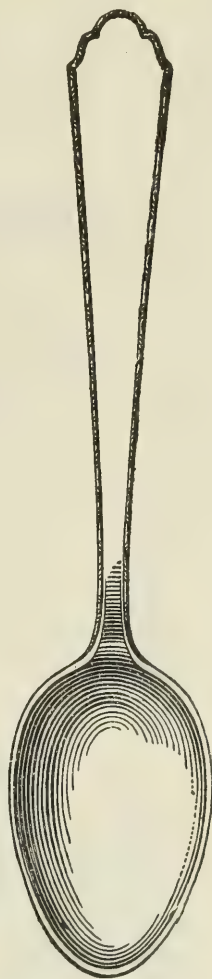


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OVERTURE TO "LEONORE" No. 3, Op. 72. . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister.

The first performance in New York—according to Col. T. Allston Brown, the first in America—was at the Park Theatre on September 9, 1839: Giubilli, Manvers, Martyn, Edwin, Mrs. Martyn (Miss Inverarity), and Miss Poole.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture

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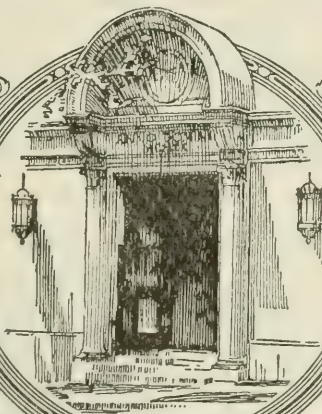


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prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora; and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED ORCHESTRA RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585.)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third deck of each group (or in the case of the contrabass by the first player of the second deck) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly

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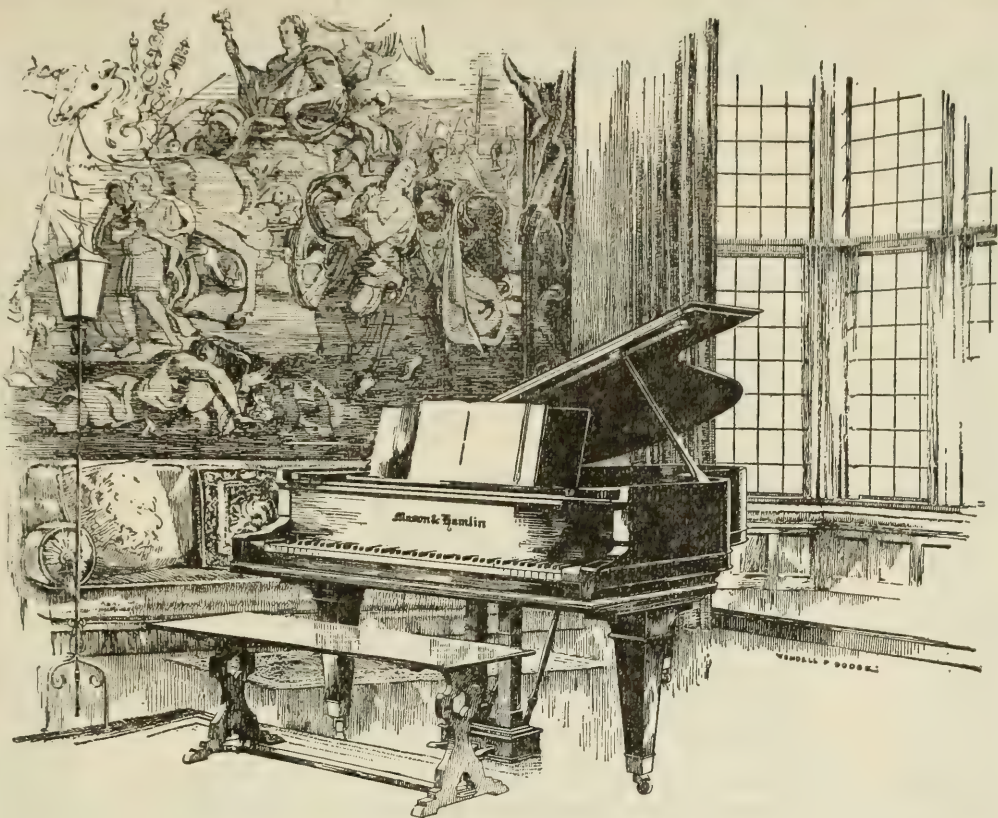
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from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

Why fumeth in sight: the Gentile spite
In fury raging stout?

The ecclesiastical character is preserved in this Fantasia by Williams, who retained the old harmonies, in spite of his modern instrumentation.

THE RIDE OF THE VALKYRIES FROM "DIE WALKÜRE" ("THE VALKYRIE")

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The third act of "Die Walküre" begins with the music of the ride of the Valkyries. After some forty measures, the curtain rises showing the summit of a rocky mount,—the "Brünnhildenstein." "To the right a forest of pines bounds the scene, to the left the entrance to a rocky cave; above the cave, the crag rises to its highest point. Towards the rear the view is unobstructed; higher and lower rocks form the edge of the abyss. Clouds sweep by the ridge, as though driven by a storm. Gerhilde, Ortlinde, Waltraute and Schwertleite have camped on the summit, over the cave; they are in full armor. . . . A big cloud approaches from the rear."

The Valkyries hail a sister who is disclosed by the lightning as bringing a fallen warrior on her horse through the heavens. The cry of the Valkyries resounds. As they gather in number, more voices are added. Brünnhilde appears bringing in Sieglinde, and begs her sisters' protection from the wrath of her father, Wotan, whom she has disobeyed.

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"GOOD FRIDAY SPELL" FROM "PARSIFAL" . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1815; died at Venice, February 13, 1883.)

The *Charfreitagszauber* (Good Friday Spell) is at the end of Scene I., Act III. of the music drama. Gurnemanz, now a very old man, is living as a hermit in a rude hut at the edge of a forest. The scene represents a meadow dotted with flowers. Gurnemanz comes out of the hut at the left, for he has heard a groaning, as from a beast in pain. He finds Kundry half-dead, in lethargic sleep. He awakens her; she can say only: "To serve! To serve!" She goes for water. Kneeling by a spring, she sees some one coming by a forest road: a knight, in black armor with visor down, holding the sacred spear and a buckler. He says nothing at first, not even in reply to the old man, until the latter reminds him that it is Good Friday. Then the Knight plants the spear in the ground, raises his visor, takes off his helmet, and prays before the lance. Gurnemanz recognizes the fool whom he had rudely dismissed from the Temple of the Holy Grail. Parsifal knows him and tells him vaguely of his wanderings. He is now in search of a lamentation that he once heard without understanding. There is sore need of his presence, Gurnemanz replies, for Titurel is dead; Amfortas will not perform the duties of Grail-warder and the holy vessel is no more revealed. "And it is I," cries Parsifal, "who caused all this distress." He is about to faint, but Gurnemanz supports him and guides him towards the spring. Kundry washes Parsifal's feet, anoints them with precious oil, and wipes them with the hair of her head.

Gurnemanz puts water on his forehead, blesses him, and salutes him king. Parsifal baptizes Kundry, then looks with delight at the forest and the meadow.

The following paraphrase of Wagner's text is by Oliver Huckel:—

"How beautiful these morning meadows are!
So fresh, so sweet, so radiantly pure!
Full many a flower in other days I saw,
But full of subtile poison was their breath,
And they were snares of baneful witchery.

But these are God's own blossoms full of grace.
These twining vines that burst with purple bloom,
These fragrant flowers, so innocent and fair—
They speak to me of loving childhood's days,
And tell me of the boundless love of God."

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Then Gurnemanz: "On fair Good Friday morn,
All nature seems athrill with new delight."

And Parsifal: "Yet strange that it is so.
That darkest day of agony divine
Might well have cast a pall of gloom o'er all,
And plunged all Nature into deepest woe."

No, no," the gentle Gurnemanz replied,
"The Saviour's work hath wrought a miracle,
And now the grateful tears of penitence
Are holy dew that falls upon the world,
And makes it bloom in fair and lustrous beauty;
And all creation knows God's saving work,
And praises Him for His redeeming grace.

No more the agony of that grim Cross,
But now the joy of man redeemed and saved,
Freed from the load of sin by conquering faith,
And purified by Love's great sacrifice.
Each sprouting blade and meadow-flower doth see
Something of God's grace in the heart of man;
For as the Lord was tender unto man,
So man in turn will love God's flowering earth.
The whole creation therefore doth rejoice,
And every bird and flower is full of praise,
And Nature everywhere is full of God,
And sweet has dawned this day of innocence."

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Then Kundry, with the tears still in her eyes,
Looked up at Parsifal, and soft he spake:
"I saw the hearts that mocked us fade away,
But love shall bloom eternal in God's grace.
Blest tears that speak the blessing in thy heart.
But weep no more. God's grace is full of joy—
Smile with all Nature, joyously redeemed!"

Bells sound mournfully from afar. Gurnemanz and Kundry robe Parsifal. They set out for Montsalvat.

When Gurnemanz blesses Parsifal and salutes him king, horns, trumpets, and trombones play the Parsifal motive, which is developed impressively and ends with the Grail theme intoned by the whole orchestra fortissimo. A series of chords leads to the motives of Baptism and Faith.

When Parsifal turns slowly towards the meadow, a hymn of tender thanksgiving arises from the orchestra. The melody is played by flute and oboe, while muted strings sustain. In the development of this theme occur several figures and motives—Kundry's sigh, the Holy Supper, the spear, the Grail harmonies, the complaint of the Flower Girls, which are all finally absorbed in the Good Friday melody. This pastoral is interrupted suddenly by the sound of distant bells.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG"

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. At a concert organized by Wendlin Weissheimer, opera conductor at Würzburg and Mayence, and composer, for the production of certain works, Wagner conducted this Prelude and the overture to "Tannhäuser." The hall

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From the *Boston Herald*, February 17:

"All the playing proved delightful. Though every individual player can make his part agreeable to hear, the balance of parts is perfect. Mr. Vannini, a conductor of grace and warmth and fine rhythmic feeling, knows well the meaning of style. A performance by him is worth listening to."

Again, reviewing Boston Symphony Ensemble concert of February 28:

"Last week this little orchestra showed how admirably it can play music of old-time written for small orchestra. Last night it showed that it can give an amazingly vivid impression of how modern music written for full orchestra should sound."

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was nearly empty, but the Prelude was received with so much favor that it was immediately played a second time. The opera was first performed at Munich, June 21, 1868.*

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The idea of the opera occurred to Wagner at Marienbad in 1845, but the scenario then sketched differed widely from the one adopted. Wagner worked on the music at Biebrich in 1862.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

*The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemnitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene.

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